

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 66.

NEW YORK: SATURDAY, APRIL 3, 1880.

Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

**ANNIE FOX.**  
Juveniles. Engaged Season.  
Chestnut Street Theatre, Philadelphia.  
At Liberty.

**ADELAIDE FENELON (CHERIE).**  
Leading Business.  
Address this office.

**ATKINS LAWRENCE.**  
Leading Business.  
Mary Anderson Co. Season 1879-80.

**ALFRED L. SIMPSON.**  
Musical Director for Opera, Opera-Bouffe  
and Burlesque. Address 1495 Broadway, N. Y.

**ALFRED BEAVER.**  
Fifth Avenue Theatre.  
For Season '80-'81.

**ALICE CHANDOS.**  
In Europe until August.  
Address N. Y. MIRROR.

**ALICE HASTINGS.**  
Singing Soubrette and Light Comedy.  
Disengaged. Address agents or MIRROR office.

**ANNIE WAKEMAN.**  
Daly's Theatre.  
Engaged for the Season.

**A. TORRIANI, JR.**  
Engaged with John T. Ford.  
Season of 1879-80. Address this office.

**CHAS. HARKINSON.**  
Address this office.

**CLINTON PARK.**  
Juveniles. At Liberty. Lorenzo in Merch-  
ant of Venice, etc. Small salary. This Office.

**CHARLES GILDAY**  
and FANNIE BEANE.  
With Tony Pastor's Traveling Co.

**CYRIL BOWEN.**  
Juveniles. Address this office.

**C. A. McMANUS.**  
With Bartley Campbell's Galley Slave  
Comb. Address 421 N. Eighth Street, Phila.

**CHARLES WEBSTER.**  
In Bartley Campbell's Galley Slave.  
Season 1879-80.

**CARLOTTA EVELYN.**  
Arabian Night Co.  
En Route.

**CHAS. P. BROWN.**  
Author Minnie Palmer's Boarding School.  
Troubles, by Reveliers, etc. Address MIRROR.

**CHARLES ABBOTT.**  
Leading Juveniles. At Liberty.  
Agents, or 96 F. Street, South Boston, Mass.

**CHARLES H. KIDDER.**  
Juvenile. With Barney Macaulay.  
Season of 1879-80.

**CHARLES J. EDMONDS.**  
Now in Deadwood.  
Address this office.

**DONALD HAROLD.**  
Baritone and Comedian.  
Rice Surprise Party Season 1879-80.

**DE LOSS KING.**  
Walking Gents or Juveniles.  
Address Agencies.

**DORA STUART.**  
As Mrs. Dangle in Our German Senator.  
Gus Williams Combination.

**EMILY RIGL.**  
As Francesca in Bartley Campbell's Gal-  
ley Slave Co. No. 2. Her original part in No. 1.

**ED. P. WILKS.**  
Daly's Arabian Night Co.  
Season of 1879-80.

**ELEANOR READE.**  
Late with Pugh & Jarrett's Ruth Co.  
At Liberty. Address MIRROR office.

**ERNEST NEYER.**  
Leader of Orchestra.  
Standard Theatre, N. Y.

**E. M. HOLLAND.**  
As the Judge in the Danites.  
With McKee Rankin's Combination.

**E. L. WALTON.**  
Comedian. At Liberty.  
Address care C. R. GARDNER, 12 Union Sq.

**EMMA JONES.**  
Singing Soubrette & Characters. Season-  
tha Smith, Minnie Palmer's Boarding School.

**EDWIN F. THORNE.**  
With Arabian Night Co.  
En Route.

**FRANK WILLIAMS.**  
—  
—

**FRED. JEROME.**  
The Professor Co.  
Address this office.

**FRANK EVANS.**  
As Sidney Norcott in Bartley Campbell's  
Galley Slave. Season of 1879-80.

**FANNY McNEIL.**  
Daly's Theatre, Season 1879-80.  
Address care this office.

**FRANK HAYDEN.**  
With Reeves' Opera Co. At Liberty.  
April 1. Care Ditson & Co., Boston.

**FLORENCE ELMORE.**  
Zoe in The Octoroon.  
Engaged with Gotthold for the Season.

**FRANCES KEMBLE.**  
Soubrette Actress.  
Address this office.

**F. S. HARTSHORN.**  
First Old Man. Agnes Herndon Co.  
Address care C. R. GARDNER.

**GEORGE S. WOODWARD.**  
Chamfron Combination.  
Address this office.

**GEORGE F. KETCHUM.**  
First Low Comedian.  
With John A. Stevens' Unknown Comb.

**GEORGE S. ROBINSON.**  
FLORENCE ROBINSON.  
An Arabian Night Combination. En Route.

**HENRY W. IRVING.**  
Juvenile and Walking Gents.  
Address WALL & HANLEY, 14 Union Sq.

**HELENE ADELL.**  
Leading Business.  
Season of 1879-80. Halifax, N. S.

**HENRY MILLS.**  
Comedian. Characters, Singers, &c.  
Address care C. R. GARDNER.

**HARRY COURTAINE.**  
As Cuthbert Fielding  
In A False Friend.

**HARRY FARMER.**  
Musical Director. At Liberty.  
Late Haverly's, Chicago. 830 Broadway, N. Y.

**HELEN A. TRACY.**  
Leading Business.  
Union Square French Flats Co.

**IRENE ACKERMAN.**  
Juvenile Ingenue and Soubrettes.  
At Liberty. Address SIMMONDS & BROWN.

**J. H. RILEY.**  
Comedian and Character Actor. Fifth  
Avenue Theatre. Address 26 East 20th Street.

**J. C. KENNY.**  
Leader of Orchestra.  
Address this office.

**JAMES H. ALLIGAR.**  
Theatre Royal.  
Toronto, Ont.

**JOSIE BATCHELDER.**  
Soubrettes.  
36 East 12th Street, or Agents.

**J. WINSTON MURRAY.**  
With Joseph Murphy, Season 1879-8.  
Address care this office.

**JOS. FRANKAU.**  
Low and Character Comedy.  
Address this Office.

**L. J. VINCENT.**  
Stage Manager.  
Booth's Theatre or 238 Sixth Avenue.

**LOUIS MESTAYER.**  
Almayne Comedy and Dramatic Co.  
En Route.

**LIZZIE MAY ULMER.**  
Soubrette. Address Agents.

**LOUISE TEMPLE.**  
At Liberty. Can be engaged for Hebe or  
Soubrette parts. Address this office.

**L. F. LAWRENCE.**  
Tenor, Daly's Theatre.  
Season 1879-80.

**LOUISE DEMPSEY.**  
Singing Soubrettes and Boys.  
Address care C. R. GARDNER.

**LOUISE DICKSON.**  
As Flora Bruce.  
Gus Williams' Combination.

**LOUISE MULDER.**  
Leading Lady.  
Address care N. Y. MIRROR.

**L. GARRONE.**  
Treasurer.  
Minnie Palmer's Boarding School.

**LINA TETTENBORN.**  
German Dialect Business. Soubrette.  
Address this office.

**LILLIAN CLEVES CLARKE.**  
As Lady Alice in Hearts of Steel.  
Address MIRROR Office, 12 Union Sq., N. Y.

**LEONARD S. OUTRAM.**  
Leading Business. Miss Herndon's Co.  
On Tour. Address 136 W. 14th Street, N. Y.

**LEONA MOSS.**  
At Liberty. Address care MIRROR.

**LESLIE GOSSIN.**  
Leading Business. At Liberty.

**MRS. LOUISE THROPP.**  
Character and Comedy. And LITTLE  
FLORENCE and CLARA, Children's Parts.

**MARION BERNARD.**  
French's English Opera Company.  
Care C. R. GARDNER, 12 Union Sq.

**MR. & MRS. MILLS HALL.**  
(JATTIE RICHARDSON.)  
Mahn's English Opera Co. Care GARDNER.

**MRS. E. L. DAVENPORT.**  
Instructress in Reading, Elocution and  
Preparing for the Stage. 119 East 40th St., N. Y.

**MISS ETHEL GREY.**  
As Jane. With Kennedy's  
Our Girls Combination.

**MRS. E. B. HOLMES.**  
As Mrs. Clench. With Kennedy's  
Our Girls Combination.

**MISS MARY RICHARDSON.**  
Walking Ladies. Address Agents.

**MISS MARION BOOTH.**  
Disengaged. Address this office.

**MISS LIZZIE CONWAY.**  
Singing Soubrette.  
Address C. R. GARDNER.

**MINNIE VINING.**  
Wallack's Theatre, Season 1879-80.  
Address EUGENE H. KENNEDY, 481 Eighth Av.

**MARIE PRESCOTT.**  
Address this office.

**MRS. LOUISA MORSE.**  
First Old Woman.  
Address Agencies.

**MATTIE LANCASTER.**  
Prima-Donna Soprano.  
Address 315 East 13th St., N. Y.

**MISS MINNIE PALMER.**  
Address this office.

**MARION LAMAR.**  
Address this office.

**MARIE GORDON.**  
Permanent Address,  
Victoria Hotel, N. Y.

**MRS. CLARA FISHER MAEDER.**  
Almayne Comedy and Dramatic Co.  
En Route.

**MISS MINNIE OSCAR GRAY.**  
Together with WM. T. STEPHENS  
And Dramatic Dogs, Romeo and Zip and Hero.

**MARCUS R. MAYER.**  
Business Manager Fanny Davenport.  
Season of 1879-80.

**MARK SMITH.**  
Jarrett's Fun on the Bristol Co.  
En Route.

**MISS MARIE CHESTER.**  
N. Y. Park Theatre Company.  
Season of 1879-80.

**MISS GEORGIE SHERIDAN.**  
Disengaged. Address this office.

**MARION DARCY.**  
Leading Lady.  
With Agnes Herndon Combination.

**NELLIE BARBOUR.**  
As Psyche in The Galley Slave.  
Bartley Campbell's Co. No. 2.

**NELLIE LARKELE.**  
Disengaged.  
Address C. R. GARDNER, 12 Union Sq.

**OTIS A. SKINNER.**  
Edwin Booth's Co.



LINA TETTENBORN.

**EDWARD KENDALL.**  
Basso Cantante. Juveniles and English  
Operas. At Liberty. 154 Court St., Boston.

**EMMA LIBBY.**  
Soubrette.  
With Minnie Palmer's Boarding School.

**EDWARD L. WALTON.**  
Leading Comedian. In Fire  
Said Almayne Company.

**ETHEL LYNTON.**  
With The Tourists in The Palace Car.  
Address this office.

**EDWARD WARREN.**  
Juvenile. Address Agents.

**E. M. SMITH.**  
Daly's Theatre.  
Season of 1879-80.

**EDWIN PRICE.**  
Leading Man, Fanny Davenport Comb.  
Address this office.

**FRANK W. SANGER.**  
Juveniles.  
Address this office.

**FLORENCE CHASE.**  
Leading business. Phila. until Dec. 1.  
Care C. R. GARDNER, 12 Union Square.

**GRACE BENNETT.**  
Address at N. Y. MIRROR office.  
12 Union Square, N. Y.

**GEORGE McMAUNT.**  
Disengaged.  
Address care NEW YORK MIRROR.

**GEORGE L. SMITH.**  
Manager Tragedians of Kaluzoo.  
Address this office.

**G. A. HENDERSON.**  
In Bartley Campbell's Galley Slave.  
Season 1879-80.

**GEORGE MORTON.**  
Leading Dramatic Actor.  
Address NEW YORK MIRROR.

**GEORGE T. ULMER.**  
Comedy and Character Business.  
With My Partner. Address this office.

**GEORGE C. DAVENPORT.**  
Stage Manager Minnie Palmer's Board-  
ing School. For the Season.

**HELEN BLYTHE.**  
Leading Lady, Daly's Theatre.  
Season of 1879-80.

**HARRY VAUGHN.**  
As Raoul in the Celebrated Case.  
Union Square Company. Address this office.

**HARRY J. BRAHAM.**  
Leader of Orchestra.  
Rice's Evangelical Company.

**HUGH H. DARCY.**  
Avant Courier.  
Minnie Palmer's Boarding School.

**HELEN VINCENT.**  
Address this office.

**HARRY SELLERS.**  
General Agent.  
With Almayne Comedy Co.

**HARRY D. GRAHAME.**  
"Bos" Manager O. D. Byron. En Route.  
Address care C. R. GARDNER, 12 Union Sq.

**HENRY E. JOHNSTON.**  
Heavies and Director of Amusements.  
139 West Houston St. or MIRROR.

**JOHN E. INCE.**  
Comedian and Character Actor. As Prof.  
Gimcrack, Minnie Palmer's Boarding School.

**JOHN E. HENSHAW.**  
With Millard's Eccentrics.  
Principal Comedian. Address this office.

**JAMES L. CARHART.**  
First Old Man.  
Ada Cavendish Co. Season 1879-80.

**JENNIE McLELLAN.**  
68 Hudson Street, Boston.  
120 East 13th Street, N. Y.

**JOHN J. SULLIVAN.**  
With Bartley Campbell's  
Galley Slave Company. Season of 1879-80.

**J. F. BREIN.**  
Daly's Arabian Night Co.  
Season of 1879-80.

**KATIE BLANCHE.**  
Soubrette.  
Gus Williams Combination, Season 1879-80.

**LOUISE LEIGHTON.**  
Principal English Soprano.  
Address care C. R. GARDNER, 12 Union Square.



## LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]  
GARRICK CLUB, LONDON, March 18.

Until Easter Monday there is nothing to mention in the amusement world. England, home of the Episcopal Church, and London, grand head-center of the feasts and fasts of the High Church, is given over for this and Holy week to the rites and ceremonies of religion.

No matter how derelict my Lady has been throughout the season, never mind how sad a life his Lordship has led, Holy week takes them sharply in hand, and her Ladyship is found at the Altar on Easter Sunday, and his Lordship attends to his stations and adheres to his prayer-book until the emancipatory dawn of Easter Monday.

Then the world of fashion comes forth, renewed in vigor, to prance gaily through three hundred and fifty-eight days of froth and frivolity, as reward for the sad seven of Holy week.

It seems to me likely that your readers, surfeited somewhat with theatrical matters, may like for the nonce to hear something of the great churches of old London—churches which are thronged daily at the present time, churches that will be marvels of floral decorations at Easter, and in which the noblest voices of the musical world will be enlisted for the Easter anthems.

First and foremost necessarily comes the gorgeous architectural triumph of man, known to the world as Westminster Abbey. There are choral services the year round, morning and evening, and at Easter-tide, the Westminster takes on new glories. That grand building has been an object of worship with me since boyhood; my childish eyes took in its immensity as a "house not made with hands," and since that far off time, its noble, calm height lying away above, the bustle of the city jarring at its feet, has been a constant comfort to my jaded soul.

I have been out under the electric lights of the bridge, gazing at it in the moonlight. I have dimly discerned its huge outlines in the fog of a London particular. I have been dazzled by the noontide sun dancing on its countless spires and numberless windows, and in all phases it has exerted an elevating influence on heart and soul.

Westminster Abbey (the minster end), is supposed to have been built in the time of Edward the Confessor, near the year 1055. Additions were made by Henry III., carried on by Edward I.; the greater portion, however, dates from the fifteenth century, after which Richard III. and Henry VII. took up the work.

The coronation of all English sovereigns has always taken place in the centre of the choir beneath the central tower.

Within its condorous transepts lie the most famous dead of England, and certainly beneath those solemn arches, it there is peace beyond the grave "after life's fitful fever," there must be found.

And the ashes of royalty, where stand the tombs of Henry Seventh, of James First, of Edward, the supposed founder, of Queen Elizabeth, Queen Mary, Charles Second, "William and Mary," and later sovereigns, it is but a moment's walk to the slabs laid into the pavement above that kingly trio of authors, Charles Dickens, Samuel Johnson and Macaulay.

One of the most remarkable tombs of the hundreds, costly and magnificent, to be found in Westminster Abbey, is a modern one, erected to Mr. and Mrs. Nightingale, designed by a French sculptor named Roubiliac. It represents a huge vault of white marble, into which are let a pair of carved bronze doors. These doors are partly open, and looking down descending steps are seen. But standing on these steps, half-in-half out of the gaping gaps, there stands the skeleton Death. Marvelous drapery hangs off the bony shoulders; one skeleton hand grasps the top of the door, while the other is raised high, posing a javelin at a group on the top of the tomb. No words can describe the strange power with which these figures have been wrought, the terrible fidelity with which the ghastly skeleton is produced amid clinging draperies of white marble. The group upon the tomb represents the death-stricken wife sinking into the arms of the distracted husband. Of all the monuments in Westminster the Nightingale tomb is the most striking; and near it, watching its horrors with marble morbidity, is the statue of Siddons as Lady Macbeth.

I was sitting in the shadows of the Poets' Corner some years ago when a party made up of Americans grouped themselves about the slab above Charles Dickens. One of them, a young woman of much emotional action, whom I afterward learned to be Clara Morris, the New York actress, wept great tears and betrayed unusual grief. In her hands she carried a huge bunch of violets, which, with tragic gesture, she strewed broadcast over the pavement; then turning aside quite overcome she leaned her head on a friend's shoulder. In that moment a tidy verger, with a rush broom, swiftly and deftly gathered the whole tribute into a pan. I cannot readily forget the anger and astonishment depicted on the actress' face.

"Why, hang the man," she exclaimed, "that beats the transformation scene in a pantomime—but here we are again, Mr. Merryman."

And again she produced a supply of violets from a basket and scattered them about. "Go on!" she cried to her party; "go and see the tombs of Noah and John the Baptist. Charles will be deuced as if I have to sit here and hold the flowers in my hand."

And there she remained, keeping off the officious vergers for nearly an hour.

After Westminster comes St. Paul's. Within the mighty space devoted to public worship 5,000 people can find room. The monuments are many of them interesting, but the pilgrimage to the dome is its chief attraction, and the famous Whispering Gallery, where the faintest utterances breathed at one spot are distinctly audible exactly opposite across the vast circle.

At St. Martin's in the Fields lie the remains of Nell Gwynne, Faquhar, the dramatist, and "Jack Sheppard." People often stand before that tombstone and wonder if Blueskin may not be lying near.

The Temple Church is another vestige of the past—one not much known to the stranger within our gates, since they can only be admitted to divine service on Sundays and festivals by introduction of a member of the Inner or Middle Temple. The edifice lying about each side the central aisle are the best existing authorities for the garments of those days, especially those worn by military men. Oliver Goldsmith is buried here, and the shade of "poor Nell" is favored by beautiful music. A mighty organ of 3,341 pipes is played by Mr. Hopkins every Sunday, and sweet-voiced choir-boys attend on the altar.

St. George's, Hanover Square, is always a favorite with fashionable ladies. The legends of its marital qualities are legion. At Easter the display of lilies will be something great, including as it will the "Jersey Lily," Mrs. Langtry. More handsome women frequent St. George's and St. James' in Piccadilly than any other two churches in London.

At St. Mary-le-Bow, Cheapside, may be heard the famous "Bow Bells," ten in number. The custom has been to ring these bells at nine o'clock p. m. for years and years. To be born within sound of Bow Bells gives the London stamp to a man—who is then entitled to be a "Cockney" in the fullest meaning of the word.

There are, in and about London, nearly 800 churches of the Church of England faith, all of which are making vast preparation for the feasts of Easter.

And in another way the theatres, my particular province to report, are doing bravely. The season is now promising finely. We have seen a piece of blue sky twice in one week, and the most skeptical allow that Spring is actually coming. The sackcloth and ashes of Holy week will be discarded for the floral decorations of blessed Easter-time.

## Panthers at Rehearsal.

A reporter visited the Winter quarters of a circus in Philadelphia the other day to take a peep at the animals in private. (The quarters were the same in which the baby elephant was recently ushered into life.) The quill-driver's hair stood as he took note of the following:

An exceedingly pretty woman, the wife of Alfred Still, the animal trainer, was engaged in training five large, sleek, savage-looking panthers. At least three of the evil-eyed brutes were constantly emitting such threatening growls and snarls of rage that words spoken in an ordinary tone in the barn could not be heard. The woman, clad in a sort of Bloomer costume, was armed only with a small cowhide whip. But in front of the cage stood her husband, holding a long and very strong pitchfork, with two short, sharp prongs, made expressly for reasoning with ferocious animals. Excited until her cheeks were glowing and her eyes flashing, but without fear, she occupied herself in putting the beasts through their tasks, while he stood by to save her from death or excessive mauling should they spring upon her. "Over, foot," she commanded loudly, stamping her foot and waving the whip threateningly. One of the panthers darted like a streak of brown light through the hoop she held over a barrier.

"Over, Cheeky!" she shouted again, lashing one that was snarling most threateningly, showing his cruel fangs, and holding his ears flat to his skull. He gave a spit and yell of rage, made a sharp dash at her with his keen claws, missing her by barely an inch, got in the same second a lunge from the pitchfork prongs, and with a cry of mingled pain and fury, sprang through the hoop. "Over, Bijou!" she cried, and the three remaining brutes all went over together in a huddled rush, Bijou through the hoop, the others beside it. Then two instantly darted back to the end of the den which they had just left. "Look out!" warned Still, lastly; "don't let him get his head behind you." One which was just attempting that was turned aside and sent back to his corner snarling. Ten cruel, murderous eyes watched the young women's slightest movement; five great mouths, half open, exposed long gleaming rows of sharp teeth; five snake tails kept up the constant side-long twitching that a cat practices when about to spring upon a mouse. One of the brutes was fixing his regards upon her more quietly than the others, but was seen to be stealthily gathering his limbs under him preparing for a spring. She detected his movement and forestalled it by a quick stroke of the whip. He reared up and struck at her with both forepaws, received a thrust from the pitchfork, and leaped away to a corner, yelling as he went.

So the lesson went on. There was not a moment in which the woman's life was not in peril while it lasted. One of the brutes sprang upon a bench at one end of the den and lay down. She seated herself beside him to caress him. It was the most amiable looking one of the lot, and that petting business is intended to demonstrate to the public the affection and confidence existing between the trainer and his subjects: "Take care!" cried Still. "Take care! Keep further back. He might take your whole face off in a second there. Don't turn so far around (as she turned) to strike another that was threatening her, or you will lose an elbow before you know it."

"They are the most treacherous, ferocious, and the quickest beasts we have to deal with," explained Still to the reporter; "worse even than tigers or hyenas, especially where so many of them are together. The trainer must watch every one of them every second he is in the den."

## Spalding &amp; Norton's Plans.

[Hildreth's (St. Louis) Weekly.]

It has been no secret for some time past that very important changes and internal improvements are to be made at the Grand Opera House some time in the future. Manager Norton was found the other morning making sarcastic remarks about the weather clerk, and in answer to inquiries said:

"We want to be able to commence operations this vacation, as one season is too prolonged to carry the work through in time. It will be a year from now before the work is begun."

"What will be the style of the improvements?"

"Improvements? Why, we simply intend to build a new theatre, which will be the handsomest in the United States. The building will be deepened ten feet and widened five feet, the parquet and stage floor being on the Market street level. The theatre will have a parquet, a parquette or dress circle, and two upper tiers, and will seat 2,500 people." This is an addition of 500 or 600 to the present seating capacity of the Opera House.

We further understand that Messrs. Spalding and Norton have secured adjacent property on Sixth street, near Market, upon which they will build a scenic store-house, property-room and paint-room, thus relieving the building proper of a great incumbrance. The plans are not as yet fully decided upon.

Last Thursday Catherine Lewis was taken suddenly ill, and her part in "The Royal Middy" was very acceptably filled by Maggie Harold, who had understudied the part. Hart Conway was suffering from an inflamed foot, and was also compelled to give up his part temporarily.

## A CHAT WITH BROUGHAM.

His New Irish Play—The Condition of the Drama.

The cloudy sky and intermittent flurries of sleety rain gave to the outside world a somewhat dismal appearance, as, on a Mirror mission bent, I rang the bell of a house in Irving place last Monday afternoon, and the trim little maid that answered the summons and directed me up-stairs looked as sunny and bright as one might wish.

"Mr. Brougham's rooms are at the second landing, sir," she said. "Knock at the door where you hear the dog barking."

Up the stairs I stepped, and according to the pretty serving-girl's explicit instructions, knocked at the door from whence proceeded the voice of the canine.

"Come in!" came the response, and your humble servant entered.

I found myself in a large reception room, very light and very airy, tastefully furnished and carpeted; a number of etchings and pictures artistically hung upon the walls; a pile of stray manuscripts upon the table, surrounded by writing materials.

Mr. John Brougham, the eminent comedian and dramatist, was seated in an easy-chair at the moment I entered. The voluminous folds of a handsome dressing-gown were gathered about his waist with a silken cord and tassel. He arose and shook me heartily by the hand, and bade me be seated. The dog whose bark had directed my steps snuffed suspiciously about my legs, giving an occasional ominous growl the while.

"Don't mind Jack," said Mr. Brougham, noticing an instinctive cautionary movement on my part; "he won't bite. Jack is too old on that sort of thing anyway now. Sixteen years old this Spring. Aven't you, Jack? Eh, boy?" and by way of reply and corroboration, Jack leapt into a chair and kissed the face of his master, who fondly leaned over to receive the caresses.

"There is a good deal of speculation, Mr. Brougham, concerning your new drama, Home Rule, and if you are agreeable I should like very much to have a little conversation about it to give to the readers of the New York Mirror."

Mr. Brougham at once expressed his pleasure at furnishing any information I might desire.

"The piece, I believe, is finished?" I suggested.

"Yes—finished and in the hands of the copyist."

"It is Irish in its sympathies, is it not?"

"Irish to the core!" exclaimed Mr. Brougham. "It is Irish, but I think it is original, and is a true picture of the Irish as they are in Ireland, not as they are generally represented on the stage. There is an absence of the boisterous, hat-throwing, shillelah-brandishing, whiskey-drinking element that authors seem to think is of vital necessity in the construction of an Irish play. The tendency toward the introduction of this I have carefully avoided, and in place of the usual boisterousness I have sandwiched in a liberal supply of common sense."

"It is a true picture of this much-wronged people's true condition, and I have written it particularly to introduce the Land Right question. Every man should be permitted to own his bit of earth, I hold, and particularly should this be the case with the sons of Erin, whose ancestry have lived and died on the soil."

"Just now, when public attention is directed toward Ireland and its governmental affairs, is an unusually good opportunity for the production of a drama dealing with the questions that are the source of so much discussion in England and this country," I mildly ventured.

"Yes, and I assure you the subject is a most difficult one to handle properly. In writing a play that is a plain, unvarnished story of Irish life—a story that is thoroughly Irish in spirit and in atmosphere—it is a very delicate matter to avoid treading on somebody's toes. However, I've tried to sprinkle the hard path with enough small gravel to prevent anybody's favorite corns from being hurt."

"If it is not premature, would you mind letting me have a synopsis of the plot of Home Rule for publication?"

"I can give you a brief resume, if you like, embracing the principal points of the piece," answered Mr. Brougham, arising from his arm-chair and walking slowly back and forth the length of the room. "The dense ex machina runs something like this: The scene of course is laid in Ireland, the time fixed at the present day. One Gerald Fitzgerald is the moving spirit of the drama. He is a young Irishman whose early days were spent in the mines of Nevada, where he was lucky, and returned to Ireland with his accumulations, but concealing his wealth from his friends, however. His sister has married a Viscount, an Englishman, who is the bad man, or whatever you like to call him, of the story. The wife has been misused by the husband. He is a type of the English landowner residing in the Emerald Isle, and is altogether a very designing man. Gerald takes his sister, Lady Mabel, away from her husband, on account of repeated insults, and determines to contest the election of the Viscount, who represents his county in Parliament. This, you see, gives me an opportunity to introduce an election scene, with the crowds of people and speeches, all of which tend to give color to the piece."

"The Viscount has a rascally Scotch agent in his employ, who loves in his own villainous way the pretty maid attendant of the Lady Mabel. Then I've brought in a small-demonstrator farmer, his wife and three children. This same farmer has a great influence with the electors, and fearing this might conflict seriously with the Viscount's election, his Scotch agent offers to kidnap the children, and thus divert the farmer's efforts into another direction. He goes in the night to the cottage of the farmer, but the mother having been warned of the plot to steal her children, confronts the would-be abductor, and gives him over into the merciless hands of the peasantry, who punish him well before they have done with him. This same agent afterward, while on his death-bed, is attended by the maid-servant of Lady Mabel, the girl he loves, she having been sent to him by her mistress to nurse him. A fellow who has been the agent's accomplice in many questionable deeds, stealthily enters the room at the moment when the Scotchman in a weak voice says: 'You won't know 'till I die how much I love you,' and gives her a key that he has had concealed under his pillow. The eaves-dropping accomplice here darts forward and wrests the key from the girl. She flees from the place, and the man demands of the agent half the money that he knows to be in his (the agent's) possession. The dying man refuses his demand. 'Then if you'll not

give it me, I'll take it,' and the fellow goes to the strong box with the key he has taken from the maid, opens it and takes out some money and papers. The agent, while he is thus engaged, crawls from his bed and attacks the intruder. They have it hot and heavy. After a short struggle the agent is killed by a blow from an iron bar which his assailant has torn from the window. Lillie, the girl, in the meantime returns—too late—with aid, in the form of a detachment of constabulary. Seeing all hope lost, the agent's accomplice shoots himself, and this furnishes an ending to that scene. The greatest surprise in the last act, when the Viscount, having been defeated, determines on the eviction of everyone in the township. The women come forth from their houses with their little ones, weeping and wailing. There is some murmuring among the people, and the Viscount orders the constabulary to 'shoot them down.' The Sergeant happens to be the accepted lover of Lillie, and a friend to the tenants. He hesitates in giving the necessary orders. 'Do your duty, man,' says his Lordship. 'I will,' replies the Sergeant. 'I'll do my duty both to God and Man.' Then turning to the soldiers he commands—'Ground arms, men!' With blinded rage the Viscount orders them to their quarters, and sends for a detachment of soldiers at the barracks. 'Englishmen every one, Ecod!' Troops who all do as they are ordered,' he adds. The women seize the carbines left by the constabulary, their leader exclaiming: 'The bullets aimed at the lives of our husbands shall pass through our hearts first, for it's better to fight and die at once than to starve by inches.' Then when the soldiery arrive, I administer a little soothing syrup by having them hang back from firing as ordered by the Viscount, and when asked the reason of their mutiny they reply: 'We are hired as English soldiers to fight men, but there is nothing in the articles of war that teaches us that we shall fight women. At this juncture the young hero, Fitzgerald, comes on and learns the cause of the hubbub. The Viscount turns upon him and asks, 'How dare you trespass on my grounds?' To which Fitzgerald answers: 'I am not trespassing on your grounds. I've seen your lawyer, and I've given him the amount of the upset price you've set upon the lands, and now the whole estate and everything on it is mine. Now, how dare you trespass on my grounds? You'll leave the castle yonder at once, my lord, and you'll kindly take your live-stock with you, too.' These are in brief a few of the instances I now recall to mind. It gives but a barren idea of the play, but such as it is you're welcome to it."

Just then a knock came at the door, and the buxom servant-maid who opened the front door for me made her appearance bearing a bowl of broth for the dramatist's luncheon.

"Audiences now-a-days," said Mr. Brougham, "like that which is nonsensical and ribald. The public taste seems to run in those grooves, and to relate. After all, it is the desire of the people to find something to laugh at that has brought about the present state of affairs. My play contains very little of the comedy element. I expressed that so that there should be nothing to conflict with the serious interest, but I think the subject-matter in itself is of great importance, and I am willing, after the people see it, to let it stand entirely on its own legs."

"Have you selected any theatre or fixed any date for its production?" I asked.

"Not yet. My agent, who attends to all of my business, is ill, but the play will probably be heard from before May next."

"You seem greatly interested in the work Mr. Brougham."

"Of course I am, because it is a labor of the heart and a labor of love. I know the true state of the wrongs and evils under which the Irish people suffer. I know them in truth, because I've felt them myself."

"The anniversary of your fifth year's connection with the stage takes place soon, does it not?"

"Yes, within a few weeks. I mentioned the fact only to a few friends, but I see it has been published about in the papers. The newspaper men get hold of everything!"

"What was the date of your first appearance?" I asked.

"Let me see," said Mr. Brougham, reflectively; "it was sometime during April in the year 1830; I cannot remember the exact day, but it was somewhere about the middle of the month. The piece was the Tottenham Court Road Theatre, London, and the play was Tom and Jerry. I was sixteen then. Ah, that's a long time to look back upon. Melrose and Chapman were the managers of the theatre. Chapman, you remember, was the husband of Ellen Tree, who afterward became Mrs. Charles Keen. It was through Melrose that I happened to drift upon the stage. I saw him act in Dublin, and he quite earned my boyish head. Melrose was a very peculiar man, not one that would attract everybody, but I admired him greatly."

"You say the play was Tom and Jerry. What did you do in it?" I questioned, leading the comedian back to his debut.

"Do? I played fourteen parts—a countryman, a cestermonger, a sweep, a gentleman, a sailor, and others too numerous to mention. An actor had to work literally in those days. But the conditions are all changed now."

"They are indeed, Mr. Brougham," I acquiesced.

"And the profession has sadly degenerated," he continued. "This is owing to the present state of the public taste. Audiences demanded a form of entertainment that it was not in the power of the legitimate actor to give, hence the intrusion of a vast number of people from the variety theatres upon the boards. Now all are classed under the broad head of professionals."

"Some one told me you were writing an autobiography, Mr. Brougham, that is soon to be published by Appleton. Is there any truth in the rumor?"

"I have such a plan in view, but just now I am so busy with my other affairs it will have to be postponed indefinitely."

"You seem to be enjoying the best of health, Mr. Brougham."

"Yes, thank God!" he answered, "it is generally excellent. This damp weather, though, makes itself felt a little, now and then, in my bones."

"Frank Rogers has written a play for Kate Girard, entitled Heart and Soul, which is to be produced at the Standard in May, under the management of Mr. Eyttinger."

"The cast of the new piece which will shortly be produced at Daly's, under the title of The Way We Live, will include Charles Fisher, John Drew, Harry Lacy, Charles Leclercq, George Parkes, Walter Edmunds, J. F. Brien, E. Sterling, E. M. Smith, John Watson, Percy Hunting, Ada Rohan, Maggie Harold, May Fielding, Mrs. Poole, Regina Dace, Maggie Lauer, Georgina Flagg and Misses Weaver, Everson, Knowlton, Remitz, Howard, Hinkley, Vinton and Williams."

## MRS. ZELDA SEGUIN.

Making Her Debut in Opera With—out Singing a Note.

Mrs. Zelda Seguin, as is well-known, is this season a member of the Abbott Opera troupe. While the troupe was in Detroit recently a reporter of the Free Press obtained from her the story of her debut in that city.

"Yes, I made my first appearance in opera in this city fourteen years ago," said Mrs. Seguin, "and I never came here but with the recollection of it occurs to me. It was, I think, in June, 1868. The company appeared at Young Men's Hall, and in the company were Rose Cooke, Sher, Campbell, William Castle and my late husband. I had been from school but about six months, during which time I had been studying music with mother (Mrs. Seguin) and had decided to go into English opera. At that time I had appeared in oratorio and several concerts, but had had no operatic experience."

"Mother informed me that an engagement had been offered me, and, accepting it, I came on to Detroit. My! what a long journey it seemed to me then. I had never been away from home except at school, and my railway travel had been very limited. You may imagine how lonely I felt when I arrived in Detroit, and came to the Russell House to find that the company had not yet arrived. It was in this very house that I stood, a total stranger, frightened nearly to death, and actually waited for somebody to ask me to take off my bonnet and wraps and make myself at home. Well, the following day the company arrived, and I presented a letter of introduction from Mrs. Seguin to her son, my future husband. I was received with kindness by all of the company, and I forgot to be lonely in my joyful realization that at last I was actually an 'operatic artist' and traveling with a real opera company."

"Did you, then, first meet your late husband in this city?" asked the visitor.

"Not exactly," answered the lady. "I had seen him once at the house of his mother, where I was studying; but it was in this city that I first became well acquainted with him, and here, therefore, really began the acquaintance which culminated in my adoption of the name of Seguin."

"The company opened in La Somnambula, and I was given the little part of Lisa. The music of the part was not in my voice, so the manager cut out all the music, and I went on simply to speak the lines. Odd operatic debut—no singing—was it not?"

"Did you feel easy? Were you confident?"

"Easy?" ejaculated the lady; "why, I was nearly frightened to death. I think of it now sometimes, and find myself trembling. The idea of going on simply to speak lines! I believe, had they given me an opportunity to sing even two or three passages, I should not have been half so badly frightened. However, two nights later we gave Maritana, the character of Lazarillo falling to my lot, and in reality it was my debut in opera."

"How did you succeed?"

"Well, really, I don't know. I presume I thought I was doing well, and also presume that in reality I did but poorly; but the ladies and gentlemen of the company were very kind to me, and, whether they meant it or not, praised my maiden effort very highly."

"Since then Mrs. Seguin has been engaged with one opera company or another from the first of September to the first of June, and has been the contralto with every prominent soprano who has appeared in English opera in this country. She is a hard student, and is the willing pupil of Mrs. Seguin (her late husband's mother), who is a resident of New York City. There is a strong bond of affection between the ladies, and they reside together when the younger is not traveling. In speaking of the elder Mrs. Seguin our contralto says:

"I am very often thought of as Mrs. Seguin by people who imagine that I am the elder Mrs. Seguin, the mother of my husband. I rather like the confusion of identity, however, for surely I could have no better model than she, and it is my hope that I may prove as worthy of public favor."

Mrs. Seguin has never been abroad, although she has a standing offer to visit Europe. She was the first to appear in English in Carmen in this country, and this season is earning fame in that role.

## The Managers of To-Day.

In the olden time the theatrical manager was almost invariably an actor—or at least one who had strutted the boards at a not very remote period. In these days, however, the condition of affairs has been almost revolutionized. The most successful theatrical managers of this generation are men who have never donned the sock and buskin. In other words, they are not actors. This statement may seem strange to many not familiar with theatrical matters, yet nevertheless it is true.

To begin with, we must necessarily name one who is now known on both continents—whose field of operations cannot be hedged in by the Western World, but he must needs manage in England as well. We refer to Col. J. H. Haverly, who has now more theatres and traveling companies under his management than any other man in the world. He has managed everything from burnt cork to Italian opera, but has never spoken a line.

Probably the theatre that has made the most money in America in the last five years is the Union Square, New York. This successful business is managed by A. M. Palmer, who is neither an actor nor an author.

Augustus Daly is a well-known author, and a very successful one too; but he is also a money-making manager. He is not and never was an actor.

J. M. Hill, the successful manager of Den Thompson's, was a clothing merchant in Chicago. His firm was known all through the West as the heaviest advertisers in Chicago. Mr. Hill applied the same business principles to theatrical management, and has succeeded beyond all expectation.

One of the best known managers in the West is Charles Spaulding of St. Louis. He counts the yearly profits of his houses by the thousands. He is not an actor.

The Boston Theatre, the largest first-class theatre in America, is conducted by Tompkins & Hill. It is the leading theatre of Boston, and always makes money. These gentlemen are strangers to the footlights.

The Globe, Boston, is managed by John Stetson, who also runs a large printing house. He has enough push and pluck for a dozen men. He is a stranger to the stage proper.

Henry E. Abbey, manager of the Park Theatre, New York, Park Theatre, Boston, and Booth's Theatre, New York, is one of the most successful of managers, but it is only a few years since he was in an entirely different business.

S. BARNES.







Mary McWilliams, who sustains the maternal relation to Miss Putnam, is from all I hear of her a very acidulous, meddlesome and generally obnoxious female to have about. When a manager engages Mrs. McW.'s daughter he is obliged to take Mrs. McW., not thrown in gratuitously however, though her services are of no earthly account. You will, I think, be able to draw your own inference why Katie Putnam is not as successful a star as she ought to be. I am forgetting the play and support. Lena is an incoherent adaptation of one of the prolific (in novels) Mrs. Southworth's stories, and serves to show off Miss Putnam as well as anything could. J. Jay Simms, who occasionally bursts forth as a star at the Lyceum, Mueller's Hall and other cheap resorts, played the darkey Stupe and was quite amusing. Jay is a good banjo player, and if he hadn't attempted to sing I would feel inclined to give him credit for something more than the parting of his name in the middle. W. B. Arnold was good as the stormy old guardian, and W. H. Murdoch thought he looked pretty, but was mistaken, while his acting would have made his alleged uncle, James E., either blush at the relationship or else proceed to give the young man some needed instruction in the elocutionary art. F. J. Wildman and wife, Mrs. J. W. Fox (the Clipper poetess) and others were in the cast. Business light. 29th, W. Gillette and co. in The Professor. Mr. Hamlin's season closes May 1, and then the alterations in the house will be commenced.

Olympic: Sprague's Georgia Minstrels have done a fair business this week. These darkeys are a great draw through the Northwest and coin money for Zeke. Billy Kerns and James Bland are the main features of the troupe. Bland evidently models after George Thatcher and George Wilson, and they are good men to imitate, Jimmy. The first part was a garden scene, very neatly set, the performers being scattered about the stage and not arranged in the form of a crescent. 29th, S. C. France in Marked for Life, supported by Alice Sherwood, J. C. Leach, G. S. Gray, etc. In the olio are N. B. Shimer and Flora Bingham, sketch "artists," Jennie Oates, song-and-dance; the Nonesical Fours; Charles Schofield, banjoist; and the La Van Brothers, gymnasts. April 5, Alice Oates' co. in The Seecaster, which is to be put on as Fanchette the Gypsy.

Central Hall: 30th, occurs the testimonial concert to Jessie Bartlett. Mrs. S. C. Ford, Jessie Couthon, Mrs. Lewis Falk, Jennie Owen, Jules Lombard, C. A. Knorr, C. F. Noble, Philip Fried, Eugenie Delkoud-Rice, Mina Romeis, Charles Heydler, etc. April 2, Apollo Club concert.

Fairbank Hall: 29th, the Mendelssohn Quintette club, assisted by Abbie Carrington, soprano, dedicate this hall, which is in the Central Music Hall block, and will be used for chamber concerts. G. B. Carpenter is manager.

Academy: Oliver D. Byron, the most endurable of all the "sensation" stars, has played to packed houses this week in his familiar piece, Ben McCullough. He was well supported by the stock co., J. C. Lench and Miss A. Montgomery. 29th, George W. Thompson of the stock is starred in The Loewensteins, which he has played here before. Mullen and Magee, Lottie Grant and Frank Bush are in the olio. Bush is a great favorite here, and deservedly so.

Lyceum: F. R. Wren, late of Dalziel's Dickie Lingard crowd, has starred here the past week in Washed Ashore. There was "real" rain on the stage. I think some of the water should have been directed through a hose upon the faces of a majority of the audiences present. Wren is not a bad actor, nor is he a remarkably good one. 29th, Wren and Mrs. Job A. Lord in Toodles and My Mother-in-Law.

Halsted Street: Jennie Morton in Nesta past week to crowded houses. Nixon is happy and extravagant in the shape of lobbyists at Race Brothers.

National: H. Amlar in Counterfeit, to the usual business done here, which is good. 29th, Humpty Dumpty. Fanny Wood is playing here.

Items: J. E. Sullivan and Katie Putnam were divorced 29th. The decree was rendered in the Circuit Court of Du Page county, Illinois. Cause: Too much mother-in-law. Mr. Sullivan dropped into Hamlin's one evening this week after the Galley Slave performance, and viewed with an impassive countenance his former wife's caperings upon the stage. John B. Jeffery, for some years past Superintendent of the Journal job office, has leased the entire concern and will in future be its sole proprietor. Mr. Jeffery's many friends will be pleased to know of this, and will wish him great prosperity. A gentleman writes me from Ottumwa, Iowa: "Burton Stanley's Juvenile Pinafore was here 16th and 17th, and a sorrier-looking crowd or a poorer show I never saw or heard of. They are completely broken up. Stanley sent his agent to me to see if I wouldn't put up \$100 to keep the show moving. I think they are disbanded ere this. They came very nearly not leaving this place. If Stanley had had money enough to send the children home they would have quit. The poor little things are all sick and ragged, and cried both nights to go home. I tell you, it looked hard. You ought to expose this miserable cuss, Stanley." I agree with you, Mac. The fellow Stanley is pretty well known here, and the disgusting stories told of him are many. Mr. Sutherland, of the P. O. news-stand, acting upon my advice, telegraphed for his children to come home instantly. If they are detained a moment after the receipt of their father's peremptory command the matter will be placed in the hands of the police, who will doubtless know how to deal with Mr. (or Miss?) Burton Stanley. At the Olympic Friday night a rat ran down the stage to the footlights and jumped over into the audience, much to the consternation of the ladies present. For a time there was great confusion.

—Flora Newton has joined John Dillon's co.—J. W. Blaisdell was in the city 24th. Harry Brown, the pugilistic professional, goes to New York with Herne to play Owen Garraway in Hearts of Oak, vice J. R. Spackman. Brown is a tolerable actor, but as a bruiser he is no good. Harry Mainhall of Herne's co. was married 27th to an Indianapolis lady. W. H. Stuart's management of Mueller's Hall came to an end 26th. Business has been miserable from the opening, and Friday night just sixty cents was in the house. That settled Stuart. In a pleasant note from Mr. C. H. Pattee, your Boston correspondent, he informs me that he expects to have his work upon the Boston stage ready for publication in two months. Mr. Pattee expresses it as his opinion that The Mirror is rapidly choking off Byrne's wind. So they all think. C. M. Collins is in town. He left the Gus Williams party at the desire of Jack Ri-kaby, its manager. Harry Dochere's benefit took place last night at Hooley's. Dochere is the leader of the orchestra there. Some very queer talent appeared, Harry Pearson's amateur duellers in Othello among the rest. Harry ought

to be in better business than the manufacture of hams.—James A. Devlin, W. J. Hurley and Minnie Edington, of the Emma Leland co., arrived this week. The rest of the co. are going it on the commonwealth plan.—It is evident that Jumpy Jervis has let up on his lecture racket for the present. No more cases of suicide are reported from the neighboring hamlets.—Emmet has a utility man who sports the imposing appellation of Vivian Vandenhoff.—The third annual benefit of Chicago Lodge, B. P. O. E., occurs at Haverly's Thursday afternoon, April 1. Among those volunteering are Ada Cavendish, S. W. Percy, the Froliques, Sid France, Wm. Gillette and co., The Tragedians of Kalamazoo, Gertie Granville, C. T. Ellis and Clara Moore, Gus Bruno, Nellie Larkelle, Lillie West, Sarah Christ, Harry Armstrong, Dolph Levine, Charles Young, Little Mac and others. Dr. Simon Quinlan has charge of the entertainment.—Herne and Belasco's baggage was attached last night just as it was going into the 3.15 train and New York, at the instance of Rose Watson, who claims to have been engaged to play the part of Aunt Betsy in Hearts of Oak. Rose thinks she is out \$200, by Herne & co.'s not making good the contract. Herne says that Watson was incapable; but that lady's lawyer meantime holds the baggage. Herne's attorney will try to compromise the matter Monday.—J. Fubbins Wallace is raiding Missouri, playing The Streets of New York.

St. Louis. Pope's: The Pirates of Penzance drew fairly through their second week, the falling off in the audiences being attributable to the fact that it was Holy week. The public seemed of the opinion that while some of the principals were weak, the choruses were fine, the scenery beautiful and the groupings especially artistic. Rial & Draper's Uncle Tom's Cabin will occupy the house during the week of 29th, and will give matinees every day at low rates of admission. April 5 Kate Claxton will open in Two Orphans.

Grand Opera House: The Two Mothers was presented by the Boston Theatre co. during the week of 23d. The play opens badly, but is worked up to a most interesting climax. The wonderfully realistic railroad scene (I use the term advisedly) created an enthusiasm which is seldom witnessed in the walls of any theatre. It is a wonderfully ingenious piece of work by Mr. Prescott, the master machinist of the Boston Theatre. T. W. Keene gave a fine rendition of the dual character of Ravenswood and Burton. It was a very strong and powerful piece of work. Mark M. Price was excellent as Ned Burton, a sot. Mrs. T. W. Barry was more than good, and was honored with recalls every evening. Rachel Noah as Mary Burton was, as usual, good, and Mrs. M. A. Pennoyer showed fine artistic sense as Lady Ravenswood. Business was not what it should have been. Sunday, 25th, the Oates Opera Bouffe troupe open in Le Petit Duc, which will be the chief attraction of the week. April 5, Daly's Arabian Night will be presented.

Olympic: Miss Neilson's re-entree was marked with a succession of crowded houses, notwithstanding the fact that it was Holy week, which is always a bad one in St. Louis for theatrical business. April 5, the Strategists put in an appearance.

Notes and Gossip: Louis Fink of The Pirates of Penzance, while on the stage the other evening, received word of the decease of his mother in New York. The blow was a severe one, but he struggled through with his part.—Cole's Circus will open their season here on April 12.—"The Siege of Paris" show is exhibited at Eleventh street and Washington avenue to fair business.—The Theatre Comique is doing a fine business and presenting a good variety show.—On Sunday night last John McCullough appeared in Richard III., and made a brief speech, stating that he was conscientiously opposed to Sunday performances, but that out of gratitude to St. Louis he yielded to the requests to see him in Richard.—Blanche Stuart of the Pirates co. has "mashed" a large number of St. Louis "bloods." She is certainly a very pretty and charming lady.

—Mr. Louis Nathaniel will conduct a series of French comediettes and light operas at the Pickwick Theatre during the Summer.—Mr. Philip F. Branson, the young St. Louis tenor who was engaged by Mr. Strakosch for the Thursday concert season on Sunday last and for the evening service, assumed his old place in the choir of the Church of the Messiah. His voice has improved wonderfully since he adopted the concert stage.—Mrs. M. A. Pennoyer, the "old woman" of the Boston Theatre co., is an old St. Louis favorite, having been for several years connected with the stock co. at the Grand Opera House.—Prof. Malmene will have a testimonial concert here on April 6 at Mercantile Library Hall.—George McManus, the buxom and good-natured treasurer of the Grand Opera House, has his announcement out for April 24. Fun on the Bristol will be the attraction.—George Heuer, for many seasons assistant treasurer at the Olympic, and a worthy and popular young gentleman, has received a furlough from Charles Spalding, and will act as advance agent for the Colville co. until the close of the season. His health, which has not been good, will be greatly benefited by the trip.—Charles Spalding telegraphed a few days since from New Orleans that his father, the veteran manager Dr. Spalding, was dangerously ill.

Cleveland. Opera House: The engagement of Maggie Mitchell last week was anything but a great financial success, although the houses were fairly good, with one or two exceptions. No other result, however, could reasonably be expected at that time of the year, when Lenten observances draw from the theatre a large proportion of amusement-seekers. Miss Mitchell's repertoire was certainly attractive enough; Fanchon being given 22d; Little Barefoot 23d (benefit night); Pearl of Savoy 24th; Lorie 25th; Jane Eyre 26th; and Little Barefoot and Fanchon repeated Saturday. The plays were all presented in excellent style, and in each of them the talented star found ample room to display her ability as an interpreter both of the humorous and pathetic sides of human nature. Maggie Mitchell wears well, and I can detect no weakening of the wonderful power she possesses over her audience. They laugh or weep as she portrays with masterly skill the joys and woes of Fanchon, Barefoot or Jane Eyre. The support is, on the whole, an excellent one, and contains a number of people who have traveled with Miss Mitchell for several seasons. The efforts of William Harris, R. F. McClannin, Julian Mitchell, Lettie Allen, Marion P. Clifton, Annie Mortimer and Marie Kenley are worthy of particular mention, for they proved themselves able to enact a wide range of characters in a very satisfactory manner. W. L. Bowron, the musical director of

the co., succeeded in turning out some of the best orchestral selections we have heard for a long time. The favorite Criterion Comedy co. pay return visit this week, opening with Freaks. Caste and A Triple Courtship will also be done during the week. April 5 and week, The Tourists in the Pullman Palace Car.

Academy: I cannot honestly praise Mr. Clinton Hall's Strategists, which was presented to dismally small audiences last week, because it is really one of the flimsiest pieces I ever had the misfortune to witness. Its author (a certain Theo. H. Sayre) evidently abandoned all effort to give his "play" an air of probability, and has placed his leading character in the most absurd and utterly impossible positions. Some of the situations are indeed very laughable and cleverly worked up, but the dialogue is of the trashiest sort, and would hardly be tolerated by the patrons of a third-rate variety house. Mr. Hall is a passably good actor, and understands the art of wearing disguises, and S. E. Ryan as Terrence O'Flann is one of the most comical Irishmen I ever saw on any stage; but the rest of the co. appear to imagine that mere "howling" at the top of their voices will pass for first-rate acting, and their attempts to be amusing from a painful subject for contemplation. I wish that I could speak more kindly of Mr. Hall's little co. With a stronger play they would probably appear to much better advantage. This week the Paragon Comedy co. will play Dr. Clyde. Next week the very "courtious" and "obliging" C. L. Graves will present his "dizzy" Queen's Evidence comb, to an assemblage (I predict) of empty chairs. Drink will shortly be produced at this house.

Case Hall: The concert given by members of the Strakosch Italian Opera troupe 23d attracted a fair and highly pleased audience. Litta was the chief feature of the entertainment.

Comique: Jennie Abbott appears the present week in her sensational drama Saved. A medley of variety people will fill out the bill of attractions.

Items: The Opera House programme should contain a list of the orchestral selections for each evening.—Litta occupied a box at the Opera House Thursday night. She sang at the Sunday morning Easter service in St. Paul's Church.—A handsome new set of drawing-room furniture has been added to the Opera House stage equipment.—While there is a constantly increasing demand for Tix Minors, the D. News (at 10 cents per copy) sells very slowly, and the Philadelphia Miracle is scarcely ever seen or heard of.

Cincinnati. Grand Opera House: Kralffy's spectacular Enchantment drew houses comparing favorably with the very best of the season, and that is saying a great deal, as the capacity of the Grand has been fairly tested a number of times since the season opened. The scenery was as grand as it was profuse. The "Fisherman's Hut by Night," the last effort of the retired scenic artist, Carlo Ferrarini, is a beautiful work of art, and perhaps the least appreciated. Laurent sings better and stronger than of yore, and he and Blanche Corelli make a natural pair of lovers. A. J. Lee's sprightliness is a little enchainment in itself. The performance, as a whole, ran smoothly and pleased everybody. Enchantment holds the boards Sunday and Monday nights. Tuesday, 30th, Adelaide Neilson in Cymbeline. April 5, Colville Folly co. April 12, Tourists.

Pike's: Freak-quoted this week very moderately by theatre-goers. The Criterion co. in Freaks drew smiles that were audible from individuals who never or seldom smile. Miss Sylvester is really wonderful in her eccentric displays, and the best we have ever seen, and we have seen them all. F. F. Mackey, the editor whose freak is hatred of women, kindled in us a freak of admiration of him. A. H. Canby, the artist, is a model of ease and gracefulness on the stage. As for the remainder of the cast, especially the women, we take sides with Mr. Theophilus Craik, the editor of the Bugle. Monday evening, the Strategists. April 5, Our Girls.

Heuck's: Mitchell's Pleasure Party is composed of William Gill, Francis Wilson, Charles H. Drew, Elinor Deering and Amy Gordon. The entertainment is something after the style of the Troubadours, and quite refreshing. Large houses have been the rule during the week, and Our Goblins; or, Fun on the Rhine in Germany, afforded abundance of fun over the Rhine in Cincinnati. 29th, Richmond & Von Boyle in Our Candidate; April 5, Oliver Doud Byron; 12th, Alice Oates.

Coliseum: The stock co. in Two Orphans drew a regular fair house throughout the week. The piece was well put on and well performed. 29th, N. S. Wood in Boy Detective.

Vine Street Opera House: Doing a very fair business, it being the only variety theatre now open in the city.

The Budget: Through the mismanagement of parties having the matter in charge Enchantment was not ready for presentation on Monday night, and the public were not made aware of the fact until they faced the placard on the closed gates at the time announced for the opening. The evening was devoted to rehearsal, which lasted until 2 o'clock Tuesday morning. Had Mr. Miles not been confined to his bed the atmosphere of the stage would have been filled with his usual dash and enterprise, and the Grand would not have been closed on Monday night.—At the Elks' benefit to be given at the Grand on the afternoon of April 1, the third act of the Strategists will be rendered by the Strategists comb; Miss Neilson will unfold the mysteries of the balcony scene in Romeo and Juliet, assisted by Edward Compton; and Richmond and Von Boyle depict the first act of Our Candidate. The balcony scene will be decorated with flowers in honor of Miss Neilson.—James Collins, manager of Heuck's, will attend to the stage, and John Pierpont, treasurer of Pike's, is treasurer of the benefit committee.—Samuel Morton, well known as usher and doorman at Wood's Theatre, died last week of consumption, after a confinement of over a year.

—Joe Childs, the old time clog-dancer, is in the city in feeble health.—The gentleman from Chicago did not take Anna Boyle upon this lady, but the interference of her father knocks them all into a cocked hat. The three potatory cavities of his cranium are continually supplied with that fluid, making him his daughter's Jonah, at the same time keeping the bread from his own molar.—Mr. Miles is still unable to be about. He is very indignant over an article appearing in the Enquirer stating that the children of his Pinafore party were dissatisfied with the treatment they were receiving, and that their salaries were two weeks in arrears. He offers a reward for the informant. The spread is no doubt false, as the children write home that they are having a jolly time, and

their money is given them regularly every week.—Edward Woditska takes a co. from here composed of Harry Gilbert, James Murray, Mr. Adams, Mrs. E. M. Post, Bella Moore and Emily Platt. Their repertory is Enoch Arden, Marble Hoart, Two Orphans, etc.; opening in Middletown Ohio, April 1, and Miamisburg 2d.—Harry Rainforth arrived in the city to-day. He opens with Enchantment Sunday evening at the Grand, assuming Felix Morris' part of the Governor.

Kralffy's spectacle Enchantment will hold the boards Sunday and Monday nights, March 28 and 29. Having bought Monday night from Indianapolis, Enchantment will give Indianapolis Tuesday and Wednesday evenings, and spend the remainder of the week rehearsing in Chicago, where, after two weeks' engagement, the season will probably close.—Billy Welch and wife have gone to Chicago. They open at the Adelphi on Monday.—The Morelli Brothers have gone to Louisville to open at the Knickerbocker.—Esler's New Palace will be opened April 3. James A. Douglas, late manager of Robinson's, will manage it. E. R. Dalton will be leading man.—Miss Neilson opens Tuesday in Cymbeline. It will be the first performance of that play in this city, since Mrs. Scott-Siddons played it at the National thirteen years ago.—The greater part of Adele Paine's co. are in town. They do not speak in very flattering terms of her conduct.—Frederick Hooker has joined Queen's Evidence party.—Emma Leland comb. were here reorganizing this week.

—McKee Rankin made, while here, a number of engagements with people to accompany him Europe. Since his departure he has broken a great many in such a contemptible way as to leave behind him in Cincinnati a very mean impression among the press as well as the profession generally.—The Pirates of Penzance return to Pike's 26th.—The Galley Slave party will return here and give "one consecutive" performance Sunday evening.

—Prof. Sam Rhinehart and dogs are engaged with Sells Brothers for the coming tenting season.—The May Festival occurs 14th. The soloists are Amy Sherwin, Annie B. Norton, sopranos; Annie Louise Cary and Miss Emma Cranch, contraltos; tenors, Signor Campanini and Fred Harvey; baritone, J. F. Rudolph; basso, Nelson W. Whitney; Organist, George E. Whiting. The orchestra will be composed of 150 members, outnumbering by fifty any previous organization, and composed of Thomas' orchestra and New York Philharmonic.—The Stewart comb. open the season in Augusta, Ky., 29th inst. M. J. Kennedy, Lew McKay and Mattie Williams are with the co.—Maggie Mitchell will be here in April.—John Dillon will probably produce Freaks of Fortune in this city in April.—C. H. Greene and wife (Miss Annie Ward Tiffany) were in the city last Sunday.—Julius Bisen, the happy little doorkeeper at the Coliseum, will be married on Wednesday evening, March 31st.—Manager Charley Burnham will leave us for the East to-morrow evening. Manager Nunez will manage the remainder of the season, assisted by his valuable treasurer, John Pierpont, who is equal to any emergency.—During the absence of Mr. Miles, his treasurer, Harry Lewis, has been standing in his boots.—Harry Williams is back at his post as doorkeeper at the Grand. He is not quite well yet, but just well enough. During his sickness his position was ably filled by the favorite little usher, Lew Bauer.

COLUMBUS. Comstock's: Anthony & Ellis' Uncle Tom party drew very fair houses 26th and 27th, giving a satisfactory entertainment, in which several new features were introduced. Coming: Gus Williams' Our German Senator comb. 3d, with matinee.

Grand: Mitchell's Pleasure Party return with Our Goblins 29th and 30th. A repetition of the Czar and Zimmerman 31st and April 1.

Items: Amusements very dull at present.—Columbus Harmonia give a concert at Comstock's 2d, in which Mrs. Fannie Mannetti Jackson takes prominence.—W. P. Little, the energetic lithographer of the Grand, has been suffering the effects of a bone felon.—W. C. Coup's handsome advertising car passed through 25th.

SPRINGFIELD. Black's: Anthony and Ellis' Uncle Tom co., 25th, to a large house. The characters were all well rendered, particularly those of Uncle Tom, Marks, Little Eva, Topsy and Gumption Cate. The large audience went home well pleased. Billed: 31st, Gus Williams in Our German Senator. Maud Granger in Galley Slave; no date announced. Rentz Santley Specialty co. in May.

Items: W. E. Ritter, Dayton correspondent of the N. Y. MIRROR, was in the city last week, and reported THE MIRROR sales far ahead of any other dramatic paper in that city. Amusements dull the past week.

LONDON. Burdette, the Hawkeye man, told what he saw on his travels to a very large house 25th. I must say though, I would rather read Mr. Burdette's sayings than hear him repeat them. Miles' Juvenile Opera co. present Pinafore 30th. The children will draw well, as this community has never had the opera in this shape.

NEWARK. Annie Ward Tiffany, on the 25th, to poor business. James Radcliff in his specialties was very good. Richmond and Von Boyle 26th, to fair business, notwithstanding it rained in torrents. The advance of Gus Williams is in town. He reports large business everywhere. The troupe appears April 2. Anthony and Ellis, with the time-worn Uncle Tom, April 3.

AKRON. Academy of Music: 25th, Richmond and Von Boyle presented Our Candidate to fair-sized house. Richmond, Von Boyle, Bob Harrison and G. W. Monroe gave excellent satisfaction. Some of the support is not up to the average. 27th, Barney Macauley in A Messenger from Jarvis Street.

Item: The date of the Galley Slave comb. has been cancelled.

SANDUSKY. Maggie Mitchell, supported by an excellent co., in Little Barefoot. Standing room at a premium. Gus Williams extensively billed for 29th in Our German Senator. Richmond and Von Boyle in Our Candidate 14th. Mary Anderson 17th.

YOUNGSTOWN.

Opera House: 24th, Richmond & Von Boyle, to fair house. Annie Ward Tiffany is booked for 27th, and Anna Dickinson for April 1.

Indiana. FORT WAYNE.

Grand Opera House: Filled from pit to dome 24th, to the elite of the city, when the Weathersby-Goodwin Froliques made their first "saloon" to the Fort Wayne audience. To say their success was immense or to criticize were invidious. Eliza Weathersby did not

appear, owing to illness, Ella Mayer assuming the part of Minnie Clover in Hobbies, and Susan in the farce, Under the Rose, in accordance with a manner that few knew of the change. A. D. Dickson, lessee of the Grand of this city, Indianapolis and Lafayette, Ind., was present, and managed the opening of the new house, which lit up and looked charming. Prof. Schultz and orchestra of this city have been engaged by the management for this and next season.

Academy: 19th and 20th, Anthony and Ellis' Uncle Tom drew fair audiences at matinee and two evening performances, the features of the entertainment being the remarkable work of "petite" Lillie Hillman and the Jubilee Singers. The part of Mrs. Hillman, who was summoned to Lynn, Mass., her husband, George Hillman, an actor, having committed suicide there.

Items: Mr. Pratt and bride of the Abbott troupe were in the city 24th. Following are booked: Emmet, Lotta, Edwin Booth, Alice Oates, Celebrated Case co., Galley Slave co., Pirates of Penzance, and Rice Evangelinos co.

Dickson's Grand Opera House: Alice Oates' comb. appeared in Grotto-Grotto and the Little Duke 22d, 23d and 24th, to large business. Mrs. Oates labored under the disadvantages of a severe cold, and necessarily did not appear under favorable circumstances. Regardless of this, however, she does not give the same satisfaction as in former years, lacking both the voice, pretty face, handsome figure, and other essential characteristics that made her such a favorite of former years.

Park Theatre: Rice's Evangeline appeared to full houses 25th, 26th, 27th and matinee. The opera was presented with the usual degree of perfection that characterizes all of its performances. The choruses were well sung and the entire performance handled in an admirable manner. Harry Hunter, the Lone Fisherman, and Georges Fortesque, as Catherine, were both received with enthusiasm. The co. closed a successful engagement on the 27th, presenting Conrad the Corsair to a crowded house.

KOKOMO. The Minnie Wallace co. produced Settlers; or, Child of the Woods, 24th, to good business. Sells Brothers' Circus will come at an early date.

Items: Peru, Ind., is to have a new opera house. The work will be commenced at once.—Ben Cotton, wife and little daughter are creating considerable interest in the northern part of the State in the legitimate.—Mel B. Cowles of South Bend will join Cole's Circus about April 1 as advance agent.—THE MIRROR is received in this city on Saturdays.

RICHMOND. "All's quiet on the Potomac," likewise in the amusement circles of the beautiful little city of Richmond this week.—Maude Stuart is in the city.—Cos. visiting this place may depend on good music, as we are well supplied with first-class orchestras.—We are in receipt of a friendly call from W. E. Ritter, THE MIRROR correspondent of Dayton, O.—The popularity of the New York MIRROR is steadily on the increase.

PERU. Concord Theatre: Ben Cotton and comb. produced True Devotion 22d, to only a fair audience, but deserved a much better house. Ben Cotton and Little Idalee, the sweet and clever child-actor, took the audience by storm with their fine acting, being recalled again and again. Minnie Wallace comb., in her new play, Settlers; or, A Child of the Woods, 23d, to a good house. Gus Phillips April 10.

TERRE HAUTE. Alice Oates' Comic Opera co. presented The Little Duke at the Opera House 25th, to only a fair audience. The part of the Little Duke was taken by Alice Townsend, Mrs. Oates being unable to appear, owing to a bad cold. 26th, the Ben Cotton comb. commenced an engagement of two nights and a matinee at the Opera House in True Devotion, to a fair house.

SOUTH BEND. The Minnie Wallace comb., including Charles E. Dobson, the well-known banjoist, appeared at the Opera House 17th, to large business and well-pleased audience. Ada Cavendish and co. presented Much Ado About Nothing to an overflowing house 20th. Coming: Hi Henry's Minstrels April 2; Haverly's Genuine Colored Minstrels later.

LAFAYETTE. Ben Cotton's True Devotion 23d and 24th, to small business. Little Idalee Cotton is a charming little actress, and in her imitation of Pat Rooney received hearty encore. Robson & Crane 25th, to fair house. St. Louis 29th, one week. Chicago 5th, two weeks. Coming: Evangeline 29th.

CANTON. 24th, the Young Apollo Club. Business fair. Coming: 29th and 30th, Ada Gray comb. April 5, Anna Dickinson.

INDIANAPOLIS. Opera House: Her Majesty's Concert co. 20th, to a fair house. Very pleasant entertainment. Sacred concert 21st, for benefit of the Ladies Library Association. Weathersby-Goodwin Froliques 23d, to good business, in their fun-provoking Hobbies, sustained the two impressions heretofore made. Nat Goodwin's imitations of some of the leading actors of the day were worthy of particular notice. Booked: Oofy Gooft's (Gus Phillips) Under the Gas Light 30th; Dickie Lingard April 2 and 3; Alf Wyman 5th, 6th and 7th.

Durley Hall: Sprague's Georgia Minstrels No. 2, 20th, played to fair business. While the Original Georgia Minstrels give good entertainments, the No. 2's being only organized for small country towns, are a fraud upon a community accustomed to entertainments of merit.

ALTON. Oofy Gooft's co. in Under the Gas Light, played in the Opera House Tuesday eve, to a large house. The cast was very good with a few exceptions. Mr. Phillips, as Philip Snorkey, was very good, and Edward Cleary, as the "Old Applewoman," brought the "gallery gods" to their feet. Mrs. Van Dam, was splendid. Ida Tracy as Peach Blossom came in for the lion's share of applause. She gave one of the neatest bits of character acting seen in Alton this season. I am under many obligations to Mr. R. L. Taylor, Mr. Phillips' gentlemanly manager, for favors. Rial & Draper's Uncle Tom's Cabin Saturday evening 27th.

Item: The New York MIRROR can always be found at A. G. Pierson & Co.'s and Greely & Son's.

ROCK ISLAND. Harper's Theatre: The Weathersby-Goodwin Froliques canceled date for March 22, having changed route. Will probably appear later in the season. Hutchinson Family 23d; poor house. Haverly's Colored Min-



strels April 1. Booked: Jane Coombs 8th; Fred Paulding 12th; John McCullough 14th; Campbell's Galley Slave co. 15th; Robeson and Crane 21st; Kate Claxton 22d.

#### MICHIGAN.

**GRAND RAPIDS.**  
Powers' Opera House: 22d, Gus Williams, supported by an excellent co., presented Our German Senator before a large and delighted audience. The play is one that suits the popular taste, and gives Mr. Williams ample opportunity to display his talents. The Emma Abbott Opera co. appeared 23d and 24th, and Wednesday matinee, before the largest and most critical audiences of the season. Tuesday evening (23d), Paul and Virginia was presented, with Miss Abbott, Mrs. Segun and Mr. Castle in the cast. At the matinee, "Chimes of Normandy" was sung, and Wednesday night, The Bohemian Girl was given, with Marie Stone in the title role. Miss Abbott did not appear in opera Wednesday evening. By request sang "The Last Rose of Summer" with charming effect, and upon a recall favored the audience with "The Swanee River." Both selections were heartily applauded. The co. appear in Jackson 25th; Toledo, 26th and 27th, and thence to Philadelphia for a short season. Booked: April 5 and 6, Boston Theatre co. in Drink. Smith's Opera House: This week the principal attraction is the Davis Family in their exciting domestic drama entitled Forgery. The play preceding the play includes Lillian Davis, serio-comic; Trudell and Rowan, song-and-dance artists, and Lulu Peak. The business has been unusually large, and I believe Manager Smith will retain the Davis Family for another week.

#### DETROIT.

Whitney's Grand: Jane Coombs and co. occupied the house the past week with Engaged. The business was not large, as most of the theatre-people seemed engaged elsewhere. Her Belinda has some good points, but her winning delivery and conventional methods become tedious to the listener. Support [good].

This week Tompkins & Hill's Drink, from Boston Theatre, will play the entire week. T. O. Keene is a great favorite here, and many of the other members will be kindly remembered, as Maginnis, Lizzie Ulmer et al. Next week, Sprague's Georgia Minstrels and Bogardus and Son, "shootists," appear. Detroit: Lotta filled the house Monday and Tuesday nights, presenting Musette and Zip, respectively. Co. nearly same as last season's, and an extra good one. Julia Manchett, a Detroit favorite, was warmly welcomed back. Wednesday and Thursday nights Gus Williams' Our German Senator to fair houses. Last two nights, Will Gille in The Professor. The co. is good, but play stupid. This week a great variety. Monday night, C. O. White, manager of the Coliseum, takes his annual benefit. Tuesday, Sig. Nicolai takes a benefit. Wednesday, Remy's gives a concert. Thursday and Friday, Our Goblins. Next week, Goodwin-Weathersby co. in Hobbies, two nights.

Items: Lawrence Barrett is under engagement to Manager Whitney for six weeks at close of his season. A newsdealer tells me that he sells twenty Mirrors to ten of Dramatic News, and since the rise to 10 cents of the latter, the former will easily double sales; and this is from the principal theatrical newsdealer in Detroit.

#### KALAMAZOO.

Mendelssohn Quintet Club, assisted by Abbie Carrington, 27th.  
Item: Frank B. Whipple wishes your correspondent to announce in the New York MIRROR that he is no longer manager of Union Hall.—Prof. S. S. Baldwin and F. B. Whipple will start on the road soon a Baby Opera co.

#### WISCONSIN.

**BELLEVILLE.**  
Goodwin's Opera House: 17th, the Young Apollo Club, to small house; performance not up to expectations of audience. 20th, Nellie Harrison's Female Minstrels, to good house. Poorest excuse for a minstrel show (or any other) ever attempted in this city.

#### IOWA.

**BURLINGTON.**  
The W. L. Allen Grand English Opera co. went all to pieces here on the night of the 23d. Of the entertainment we can only speak in the highest terms, but the small house was too much for the manager (?), and he skipped the town, leaving a number of bills unsettled. Mr. Allen was not with the co. 26th, Mrs. Harriet Webb, elocutionist, to a fair house; 27th, Haverly's Genuine Colored Minstrels; prospects for a big house. "Oofy Gooft" (Gus Phillips) had the hall engaged for the 25th, but has not turned up as yet.

#### CECIL RAPIDS.

No attractions since the 12th. Following are the bookings for this and next month: C. L. Davis 24th; Laura E. Dainty 25th (readings); Haverly's Georgia Minstrels 29th; Allen's English Opera April 1; Haverly's C. C. 9th; Bartley Campbell's Galley Slave 16th; Uncle Tom's Cabin comb. 21st.

#### MISSOURI.

**ST. JOSEPH.**  
Tootle's Opera House: 19th and 20th, Alf Burnett and Helen Nash, to very poor business. 24th and 25th, Jay Rial's Uncle Tom to good business, although the boys would have done an immense business had it not been for our premature April showers. They give an excellent show, the dogs being a big card. Booked: 26th and 27th, Wilhelm; 29th and 30th, John McCullough; April 7 and 8, C. L. Davis; 9th and 10th, Rice's Evangeline co.; 17th, Boston Quintet. McCullough's box-sheet was thrown open at 8 a. m. the 24th, and at 8:15 the first floor was gone clean. This was for the Moor, Virginia not selling quite so heavy. Jay Rial's Uncle Tom will open in St. Louis 30th, for one week, where they will be rejoined by the other band (Rial & Draper's).

Comique: Fair business; no material change. They have one of the best (i. e., the truest) bands in the city. It is now a decided feature.

#### HANDBAL.

Haverly's Genuine Colored Minstrels played to an immense house 24th. P. T. Barnum is billed to be on hand Aug. 26.

#### KANSAS.

**LAWRENCE.**  
Liberty Hall: Kendall's Comedy Kombi nation on the 5th, 6th and 7th of April. The following is their route: Emporia 23d, 23d, 24th; Burlington 25th, 26th, 27th; Ottawa 29th, one week; Lawrence April 5, 6, 7; Leavenworth 8th, 9th, 10th.

#### MINNESOTA.

**ST. PAUL.**  
Opera House: The Poles Dramatic co. played Uncle Tom's Cabin and Black Diamonds 19th and 20th, to very good houses. At the matinee the house was filled to its utmost capacity, and Manager Forbes was

jubilant. The co., embracing Ethel Grey-brooke, Ella Baker, Ida Gardner, Lettie Camilla and Scott Marble, Paul Harland, E. S. Sullivan and Ed Gardner, was well received and gave good satisfaction. 22d and 23d, the Big Four Minstrel co., Smith and Morton, proprietors, J. W. Morton, manager, drew crowded houses. This is an excellent co.; Johnnie Norton, Billy Smith, Charles Heywood and M. Martin were pronounced A1 artists, and the co. throughout gave great satisfaction and met with a warm reception. Booked: Haverly's Chicago Church Choir Pinafore co. 2d and 3d; John McCullough 5th, 6th and 7th; Bartley Campbell's Galley Slave 8th, 9th and 10th.

Items: P. T. Barnum advance printing for July 9.—Conley's Varieties playing to good business. New arrivals: Connors and Young. Engaged: Jennie Howard, Ollie Suter, Gertrude Harrington, Charles Frye, Dick Baker, for coming week.

#### ARKANSAS.

**LITTLE ROCK.**  
Grand Opera House: Barney Macaulay, to fair business. Milton Nobles April 2, two nights.

#### NEVADA.

**VIRGINIA CITY.**  
Piper's: Capt. Jack Crawford, in Life on the Border and California Through Death Valley 18th, 19th, 20th and 21st. The famous poet-scout richly merited the liberal patronage he received. His home having been here in former years his personal friends gave him a warm reception. He next visits Carson, then Eastward. Nothing announced.

#### CALIFORNIA.

**SACRAMENTO.**  
The Kentucky Minstrels and Jubilee Singers are billed for a week, commencing 22d. E. A. Sothern and co. will play here, commencing 29th. April 10, we will have the Emilie Melville English Opera Troupe, who play here for one week. The Baldwin Theatre Stock co., Clara Morris as star, are announced for a two weeks' engagement to begin May 1.

#### NEW YORK.

**BROOKLYN.**  
Academy of Music: Last Thursday evening was a gala night at this house, it being the fourth and final subscription performance of the Spring season of Her Majesty's Opera co. in this city. Carmen, which has frequently been heard in Brooklyn, constituted the bill, and was rendered in a manner leaving but little to be desired. The cast comprised Runcio as Don Jose; Del Puente, Escamillo; Rinaldini, Il Dancero; Monti, Zuniga; Grazi, Morales; Mlle. Valleria, Michaela; Mlle. Robati, Paquita; Mlle. Labache, Mercedes; and Anna De Beloecca as Carmen. Campanini, who had been advertised to sing Don Jose, was announced as "indisposed," and his role, hastily assumed by Runcio, was given in a manner so commendable by this artist as to astonish that gentleman's most ardent admirers. Runcio's Jose, while in no wise a plagiarism of Campanini's, is fully equal in many respects to that tenor's celebrated assumption of the part. Del Puente was in excellent voice and spirit, and sang superbly. Beloecca in the title-role looked picturesque and acted well; but of her voice and singing naught can be said in praise. The others, who are all well known in their respective roles, acquitted themselves most creditably. The house was well-filled, and the audience a brilliant and fashionable one. Mr. J. H. Haverly, under whose direction the season has been given, we are told, is several thousand dollars ahead on the four performances, which have proven somewhat less remunerative than was anticipated. A fact worthy of mention is that Sonnambula, Aida, Dinorah and Carmen were all presented exactly as advertised, with but two exceptions: First, the substitution of Valleria for Amire as Aida, which proved to be a decided gain; and secondly, Runcio in lieu of Campanini as Jose, which latter, as it resulted, could scarce be denominated a disappointment. The ladies in attendance at the final performance were all made the recipients of very handsome souvenir programmes of the entire season's performances.

Haverly's: The Rice Surprise Party played an enjoyable and profitable engagement here last week. Revels was the attraction night and inclusive of Thursday. On Friday night and at the Saturday matinee, Robinson Crusoe, with the school-room scene from Babes in the Wood appended, composed the bill, Saturday evening being given up to a special performance of Prince Achmet. Willie Edouin, Alice Atherton and Louis Harrison carried off the honors—Miss Atherton in particular appearing to greater advantage than we have ever before seen her. The houses were uniformly good, with the exception of Thursday (opera night) and Good Friday evenings. This week John A. Stevens is the stellar attraction in his idyl of Unknown, which will be succeeded on Monday next by the Salsbury Troubadours in the ever-pleasing Brook.

Novelty: By way of change, Messrs. Theall and Williams afforded their numerous patrons a taste of variety last week, and to that effect presented the popular Pat Rooney and his well-balanced co. in one of the most pleasing vaudeville programmes that we have sat through in some time. The several features numbered Reynolds and Walling, Morris and Fields, Jeppe and Fannie Delano, Wood and Beasley and several others equally as good. That the attractions offered proved pleasing, was well attested by the large audience present throughout the week. On Easter Monday, a return to the legitimate was made in the appearance of Joseph Murphy in the Kerry Gow.

Park: The popularity of Fatinitza as an opera, also its novelty among us, it never having before been sung in this city; must be attributed the large numbers of people that attended each performance of that work at this place during the past week. With but few exceptions the rendition of Fatinitza rarely rose above mediocrity, the costuming, mounting, chorus and orchestra being in accordance with the work done by the principals of the cast. This week, the management revive the production of Wives, with the same people that scored an artistic triumph in it here a few weeks since.

Hyde & Behman: The regular troupe of this establishment being away on a professional trip, the management offered a series of specialties the past week that were all interpreted by new people. The programme, which proved acceptable in length and quality, introduced Harry and John Kernell, St. Felix Sisters (four), Bernard McCreddie, John and Maggie Fielding, Daisy Remington, French Troupe Ragade, Milton Jaspers (three gymnasts), and John Hart, with A. C. Moreland in the finale of Dodging the Gang. A new bill of equal strength and attractiveness is announced for the current week.

Opera House: The favorite double team of comedians, Murphy, Mack, Murphy and

Shannon, in their grotesque acts; Sellon and Burns, Clark and Edwards, Sylvester and Lester, Caroni, Leslie and Byrnes, George Lingard, Maggie Bursel and Ada Stanwood were the people who contributed their services to amuse the patrons of this resort during last week, which now seems to have been established as one of the regular features of our local amusements.

Items: We give it for what it may be worth—that a rumor is current to the effect that J. H. Haverly contemplates the securing of another theatre in this city, besides the elegant new one over which he now presides. If he should succeed, it is his intention to play the leading attractions at the present Haverly's, while the second house would be devoted to such features as the Mastodon Minstrels, Gill's Goblins, Across the Continent, etc.—Caverly's Victoria Loftus Blonde troupe gave a fairly good variety performance the past week at the Olympic.—The Court Square Theatre, though eligibly located and neatly appointed, remains without a tenant, the bad luck attending all ventures within its walls having become proverbial.—An extra night of opera is announced at the Academy for April 9. Les Huguenots will be sung by Marimon, Cary, Ambre and Campanini.—Manager Haverly brings out some of the strongest attractions of the season at his house as late as the latter part of May and first weeks in June.

#### ALBANY.

Leland Opera House: John A. Stevens in Unknown has played to poor business during the past week. The support rendered the star was very good. Ralph Delmore made a sufficiently morose Dr. Brinkton, the implacable guardian. Arnold Tysco, the Doctor's colleague, was well played by George R. Sprague. W. H. Bailey, George F. Ketchum and Lottie Church were also acceptable in their different roles. 29th, Fanny Davenport, one week. April 5, 6 and 7, Grau's French Opera co. 8th, 9th and 10th, Abbey's Humpty Dumpty co.

Martin Opera House: The Minnie Palmer Boarding-School co. opened 25th for three nights and matinee. They opened to a very fine house, but owing to the inclemency of the weather the remaining performances only drew fairly. Miss Palmer's imitations of Lotta are certainly clever, but far from commendable. If she would employ the time she passes in imitating others by developing her own natural talents I think her advancement in the profession would be far more rapid. W. J. Scanlon shared the honors with Miss Palmer. John E. Ince, George C. Davenport and Emma Jones also appeared to advantage.

Tweedle Hall: 26th and 27th, Dr. Clyde by Fowler's Comedy co., to small but highly pleased audience. April 2 and 3, Ideal Opera co.

Items: Daly's Royal Middy co. and Carnegies & Dixey's Minstrels are booked at Tweedle Hall.—It is rumored we are to have a dramatic and musical agency in this city. Caroline N. G. Greiz (the crushed opera singer) should book at once.

#### SYRACUSE.

Wieting Opera House: Denman Thompson, as Joshua, drew a very fine house 25th. The old New England farmer is a great favorite here, and although the above was the second presentation of the piece during this season, as good business being done as at the previous performance. The support afforded was very fair. The ballad-singing of C. H. Clark was especially noticeable. Booked: John P. Smith's Tourists 29th and 30th; A. P. Burbank's Humorous Readings 1st; Maggie Mitchell in Fanchon 2d; Pat Rooney comb. 3d and matinee.

Grand Opera House: Unluckily for Mr. R. J. Johnson's benefit the night of the 27th proved a very rainy and unpleasant one. This is to be regretted, as Mr. Johnson has made many friends here since his arrival among us as agent of the Grand. Mr. Johnson is an actor of the old school, and has fully filled the requirements of the part of Badger. He was ably supported by Mr. Warner, as Gideon Bloodgood. The balance of the co. were decidedly amateurish. Coming: Frank S. Chanfrau 1st.

Item: E. M. Dudley of this city will play the Ideal Opera co. under his management during the month of April. They are dated here 7th and 8th, with Fatinitza and The Sorcerer.

#### BUFFALO.

Academy of Music: Although it was Fashion week, we had two most enjoyable entertainments—the best perhaps of the season. The Mighty Dollar was presented by the Florences in their best style on Monday and Tuesday, and on Wednesday evening their new specialty, A Million, was for the first time presented to a Buffalo audience. The attendance was fair. Balance of the week, Bartley Campbell's new play, Fairfax—a most admirable entertainment. Agnes Booth sustained her reputation as one of the first emotional actresses, while the balance of the co. sustained their parts in admirable style. The attendance was good. First three nights of next week, Maggie Mitchell, who has not visited our city in three years. She is sure of a welcome reception. Oliver Doud Byron will hold the boards the balance of the week.

Items: Hamilton Corbett, the well-known Scotch vocalist, will give two of his very pleasing concerts Monday and Tuesday evenings.—During the month of April, there will be no dearth in amusements at the Academy of Music—the Annie Ward Tiffany comb.; the Boston Ideal co.; Fun on the Bristol; The Froliques, and ever-acceptable Sothern; and during the month of May we are to have Humpty Dumpty. The Spanish Students, the popular success of the day, is also booked.

#### ROCHESTER.

Grand Opera House: Abbey's Park Theatre co. appeared 22d, 23d and 24th in Fairfax, and crowded houses greeted them nightly. The co. is uniformly strong and gives an evenly-balanced performance. Denman Thompson and co. presented Joshua Whitcomb to large audiences 26th and 27th. Mr. and Mrs. F. S. Chanfrau, supported by Taylure's comb., will appear in Kit 29th; Parted 30th; Aurora Floyd, matinee, and Kit in evening 31st. Abbey's Humpty Dumpty and Spanish Students will occupy the boards April 1, 2 and 3.

Corinthian Academy of Music: The attraction the past week at this house has been Mr. and Mrs. W. J. Florence; The Mighty Dollar 25th; A Million 26th; Ticket-of-Leave Man 27th, to fair business. The Mary Anderson Local Dramatic Club give an entertainment for the benefit of the Irish Fund on evening of 29th, when Ireland As It Is and The Limerick Boy will be presented. The Berger Family and Sol Smith Russell 30th; The Tourists co. 31st, April 1, 2 and 3. The Opera Club, a local organization, in Chimes of Corneville 5th and 6th; Pinafore 7th and 8th. Williams College Glee Club in concert 10th.

#### KINGSTON.

Music Hall: Mne. Reutz's Female Minstrels gave fine performance to slim house

27th. The acting and vocal selections of the Love Sisters, Ella and Kittie, were especially noticeable. They are great favorites here, having been members of the stock co. of the old Rondout Opera House in its palmiest days, when managed by Louie Washburne. Pat Rooney billed for April 1. Sampson Opera House: Reutz co. performed 26th (Good Friday), to very small house.

Maxwell Opera House (Saugerties): The Chimes of Normandy by the Freligh Opera co. drew good houses 22d and 23d. Mne. Reutz's Female Minstrels performed to crowded house 25th.

Item: Eben F. Lindsay, leader of Reutz co.'s orchestra, was, at the close of the Saugerties performance, married by Rev. Mr. Wolcott of the Congregational Church, to Alice Wetherell, another of the co.

#### AUBURN.

Lawrence Barrett presented Richelieu at the Academy of Music 19th, to a fine audience. Coming: April 1, at the Opera House, The Berger Family and Sol Smith Russell. Academy of Music April 8, Pat Rooney's comb.; 12th, Gus Williams in German Senator; 15th, Criterion Comedy co. in Freaks; 29th, Tony Denier's Humpty Dumpty Troupe.

#### OSWEGO.

Denman Thompson in his famous character of Uncle Josh, had only a fair house 24th. A more finished and true-to-life picture of a New England farmer I never saw. Julia Wilson as Tot, the cross-walk sweeper, deserves mention. Balance of the co. from fair to good. April 2, the Bergers and Sol Smith Russell; 6th, Pat Rooney.

Item: Another dose of amateurism the 29th, entitled Dan O'Clorian.

#### ONEIDA.

Conroy's: Helen Potter and the Swedish Ladies' Quartet gave a fine entertainment to big house 22d. It was one of the best entertainments we have had this season.

#### CONNECTICUT.

#### HARTFORD.

Roberts' Opera House: It has been a remarkable week for Holy week, and four shows received better than average patronage. Joe Murphy on Monday night played Shaun Rhue, and delighted a good audience with his rendering of the dual character. His drunken scene, upon which he enters as Shaun Rhue, was a masterpiece of its kind, and merited the applause it received. On Tuesday night, the Tourists appeared here for the second time, to a fair audience, and gave a fair performance. The party on the door evidently does not take the papers, claiming, as the writer for the Philadelphia Looking-Glass was in the house before "yours truly," that THE MIRROR was represented. Send him a paper and show him the difference. On Wednesday evening a rather light audience witnessed All the Rage, given by almost the same people who first produced it in New York. The public were the losers by not having attended in fuller numbers.

On Friday, Salsbury's Troubadours paid us another visit, and played to a full house. The performance was, as always, superb. On their last visit to Hartford they gave an order to our local show printers, the Calhoun co., for some fine illustrated paper, and the result was now seen for the first time. It is elegant, and in the large wood-cuts each face is a portrait. This week we have Amherst Students in a concert on Monday. Boston Ideal co., under E. A. Hough, in Fatinitza on Tuesday; Galley Slave co. No. 2 on Wednesday, and the Boston Museum co. in The Spark on Thursday.

New National Theatre: Business fair; show very good. On Good Friday, the extra matinee was the largest ever given at this house. The drama of Nemesis is the afterpiece of the week, and was very well played by the stock people. Sallie Mason as the betrayed girl, and afterward the avenging detective, was very fine. Miss Hattie Davis made her debut as Jane Lawlor, and was well received. Departures: Rob V. Ferguson and Sallie Mason, Press Eldridge and Lew Sanford, to Providence; Mlle. Etta and Harry Bennett to New York; the Hales to Brooklyn. Tom English laying off. New people: The La Rues, James D. Roome, Emily Sylvester, Frank Bolton and Ada Bradford, and John D. Griffin.

#### NEW HAVEN.

Grand Opera House: John P. Smith's Tourists showed 22d, to good business. 30th is held for the Reutz-Santley co. The Boston Ideal co. in The Sorcerer is booked for 31st. Lovers of the dramatic art are expecting a treat in Bartley Campbell's Galley Slave co. This is the first appearance of the play in our city, and it will doubtless draw well.

Coe's Opera House: Joseph Murphy played Shaun Rhue to good business 23d. Grover's Our Boarding-House co. is booked for 29th. 30th is held for a reappearance of Daly's Original co. in An Arabian Night. McKee Rankin's co. in The Danites booked for 31st and April 1—the latter date being the last performance prior to their European tour.

#### WEST MERIDEN.

Wilcox Opera House: W. D. Eaton's All the Rage was produced 22d, to a very fair house, and gave entire satisfaction. 27th, Salsbury's Troubadours, under local manager Vixbee, to a good house, although very stormy night. Return April 3. Nothing booked until April.

#### RHODE ISLAND.

#### PROVIDENCE.

Opera House: A fair week's business may be recorded for that ending 27th, with McKee Rankin and an excellent co. in The Danites. The fine acting, the elegant mounting of the piece, which in the way of scenery, mechanical effects, etc., has never been equalled here before, deserved crowded houses. Several of the co. that accompany Mr. and Mrs. Rankin to Europe were in town last week rehearsing their parts. 29th, for one week, Barney Macaulay in A Messenger from Jarvis Section. Manager Hackett will have the piece set in the liberal manner that has characterized his management. Uncle David will probably renew his success of last season. April 5th and 6th, Len Grover's Boarding-House; 7th, for one night, the only open date in the entire season, Den Thompson, as Uncle Josh.

Low's Opera House: Boston Ideal Opera co. 29th, for one night, in Fatinitza. 30th and 31st, French's English Opera co. in Sydney Rosenfield's version of Der Seccadent, entitled The Very Merry Mariner.

Theatre Comique: New for 27th, Satsuma, the Little Japanese; J. W. McAndrews, Charles and Gertrude Seamans, Libbie Ross, Currie Edwards, Harry Clark. The afterpiece is called Nemesis; or, the Poet, the Gambler and the Newsboy.

Items: At Music Hall April 2 and 3, Kate Field is announced in her Musical Monologue, Eyes and Ears in London.—Jennie Hughes takes the road April 5, in The

French Spy, under the management of Messrs. Hopkins & Morrow.

#### WOONSOCKET.

Barney Macaulay has changed date from April 5 to 7. All the Rage returns April 30. Nothing else booked.

#### NEWPORT.

The Opera House has been closed the past week. April 2, Salsbury's Troubadours.

#### MASSACHUSETTS.

#### SPRINGFIELD.

Fanny Davenport in The New Leah 24th, to good business. Miss Davenport's acting was very fine. Of the support Messrs. Dean and Collier carried off all the honors; remainder of the troupe only fair. All the Rage to good house 26th. Troupe and play gave good satisfaction. Jennie Seamans in her imitation of Almes brought down the house. The troupe return May 27. Tourists 26th and 27th, to fair business. The co. give a very pleasing entertainment. The specialties of Meaty and Watson are very good. Bartley Campbell's Galley Slave comb. 29th. McKee Rankin in The Danites 30th. They still advertise W. E. Sheridan to appear as the Parson, Boston Museum co. April 3; Tony Denier's Humpty Dumpty 8th; Pirates of Penzance 10th; Barney Macaulay 21st; Tony Pastor 23d; Rice's Surprise Party 24th.

Theatre Comique: Business still continues large. This week, George France and Adelaide Gasparini, with performing dogs, in drama, Wide-Awake; Foster and Hughes, Mark Murphy and George A. Dingle retained the olio.

New Olympic: Troupe the past week has been very fair. Business has been only moderate. New people: The Weston Bros., Louis Alfredo, Annie Hindle, the Delmannings, Emma Mack, E. Eugene Spencer, Fannie Sanford, with Billy Bryant and Frank McClane.

#### SALEM.

Mechanic Hall: The Galley Slave comb. under the business management of John M. Burke and the local management of John S. Moulton, played to good business, 25th. Miss Prescott was not with the co., but Miss Harbour played Frances in a very satisfactory manner. Mr. Wheelock was good, but the unmistakable bit of the evening here was J. B. Booth in the character of Oliver Olyphant. He got the lion's share of the applause.

Announcements: John S. Moulton has the following cos. engaged: 31st, Pirates of Penzance; April 2, Tony Denier's Pantomime co.; April 5, Boston Museum co. in Silver Spoon; April 15, Den Thompson; April 20, Rice Surprise co. Andrews and Johnson play Hill's All the Rage co. 30th. Buffalo Bill comes on his own account, April 1.

Items: The funeral of the late Henry C. Perkins of Mechanic Hall was largely attended. The directors of the hall corporation were present and they brought an elegant floral anchor to lay on the casket. The Boston and local press was well represented, but it was rather odd that all the amateurs whom Henry has assisted only three were present—Dr. Warren Moulton, Charles LeGrand and one other. No successor to Mr. Perkins has yet been appointed.—John S. Moulton will play his old Pinafore co. at Wakefield on Fast Day. He will also play a co. in the Octocoon at Beverly. Miss Minnie Smith appears as Joe, Warren Moulton as the Indian, J. H. Stevenson as McCloskey.

#### GLOUCESTER.

Harry Bloodgood's Minstrels 26th, to rather light business, but gave a very interesting performance. They were under the management of Bradstreet & James, bill-posters. The following are booked: Reutz-Stanly Novelty co. April 3; Tony Denier's Humpty Dumpty 8; Den Thompson's Uncle Josh 8; a Danites co. 13th; Hart's Variety co. 26th.

Items: THE MIRROR passed a very pleasant Sunday (21st) with Buffalo Bill and party in Boston, and would therefore tender Mr. Cody, Mr. Ogden, Burgess, Wilson and Col. Ingraham thanks for courtesies rendered him on that occasion.—J. G. Rampona, till the 27th leader of Buffalo Bill's orchestra, has left that position to accept the honor as Professor of Music at the N. Y. Catholic Protector, Westchester, N. Y. David Shiff fills his place.

#### LOWELL.

Huntington Hall: 24th, Park Instrumental Quartet, to a fair house. April 12, Den Thompson, All the Rage.

Music Hall: 25th, Galley Slave, to a large and appreciative audience. Genial John M. Burke made many friends during his short stay in this city. 30th, Erin and the Brennaus. April 10, Boston Museum co. in The Spark and Silver Spoon. Following attractions are booked: Hart's Variety show, Buffalo Bill, and Len Grover's Boarding-House comb.

Show business is dull. M. H. Smith, the enterprising manager of the Academy of Music, Fall River, is to run an excursion train the 26th, to Fall River, the attraction being the Pirates of Penzance by D'Oyly Carte's London Opera co., from the Globe Theatre, Boston. Redpath & Brown's Moving Tableaux and Gift Show opens in Music Hall 31st. Boston Museum co. in Silver Spoon April 7.

#### MILFORD.

Lyceum Hall: C. H. Horton, the popular Woonsocket manager, brings All the Rage April 20. I predict a crowded house.

Item: A public meeting of prominent citizens interested in the erection of an opera house, was held 19th, and a committee chosen to take the matter into consideration and report later. It seems to be the unanimous opinion that the money must be raised and the building erected the coming Summer.

#### HAVERHILL.

Bartley Campbell's Galley Slave co. 23d, and gave a fine play, finely acted, to a fine house. Coming: Howard Athenaeum co. 5th; Gilbert and Sullivan's Pirates of Penzance co. 7th; All the Rage comb. 16th; and Buffalo Bill co., date not made. Bloodgood's Minstrels 10th.

#### CHELSEA.

Academy of Music: 22d, Bloodgood's Minstrels, fair house. A few good features, but a poor show on the whole. Booked: 31st, All the Rage co., J. M. Hill, manager; April 1, Pirates of Penzance by D'Oyly Carte's co.

#### FITCHBURG.

20th, Denman Thompson as Joshua Whitcomb, afternoon and evening, to \$1,000, 31st, Georgia Cavan in readings. May 1, Mary Anderson.

#### NEW HAMPSHIRE.

#### MANCHESTER.

Smyth's Opera House: Henderson



# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

Issued Weekly at 12 Union Square, N. Y.

The Mirror Newspaper Company, PROPRIETORS.

Subscription:—THE MIRROR will be sent to any address, post paid, for \$2.50 a year, or \$1.25 for six months.

Advertisements:—TEN CENTS Per Line, each insertion; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Tuesday. Cards changed as often as desired.

Foreign advertisements and subscriptions received by SAMUEL FRENCH & SONS, 59 NASSAU, LONDON, W. C., at regular office rates.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" mail matter.

Address all communications, and make all checks and money orders payable to

THE NEW YORK MIRROR, 12 Union Square.

G. W. HAMERSLEY, Publisher.

NEW YORK, APRIL 3, 1880.

Union Square Theatre. Proprietor and Manager, A. M. PALMER.

Begins at 8. Over at 11:20.

SATURDAY MATINEE BEGINS AT 1:45.

ONLY TWO WEEKS.

THE TWO ORPHANS.

BEST PRESENTATION.

ONLY TWO WEEKS.

THE TWO ORPHANS.

BEST PLAY.

ONLY TWO WEEKS.

THE TWO ORPHANS.

OF THE CENTURY.

ONLY TWO WEEKS.

THE TWO ORPHANS.

EVERY TWO ORPHANS.

REPRESENTATION.

OF THE UNION SQUARE.

THIS GREAT THEATRE COMPANY.

PLAY THEATRE COMPANY.

DURING THE THEATRE COMPANY.

PAST THEATRE COMPANY.

WEEK HAS BEEN THEATRE COMPANY.

ATTENDED THEATRE COMPANY.

BY A THEATRE COMPANY.

MOST THEATRE COMPANY.

BRILLIANT THEATRE COMPANY.

AUDIENCE THEATRE COMPANY.

THE THEATRE COMPANY.

OLD THEATRE COMPANY.

ENTHUSIASM THEATRE COMPANY.

MORE THEATRE COMPANY.

THAN THEATRE COMPANY.

EQUALLED THEATRE COMPANY.

THE THEATRE COMPANY.

TWO THEATRE COMPANY.

ORPHANS THEATRE COMPANY.

Abbey's Park Theatre.

Broadway and Twenty-second Street.

Lessee and Manager, Mr. HENRY E. ABBEY.

EASTER MONDAY, MARCH 29.

Every Evening at 8. Saturday Matinee at 2.

LOTTA LOTT LOTT.

LITTLE DETECTIVE LITTLE DETECTIVE.

Saturday Matinee, April 3.

MUSSETTE.

Box-office open daily from 8 a. m. to 10 p. m.

Carriages can be ordered for 10:30.

Seats can be ordered by Bell Telephone.

Novelty Theatre.

5th and South 4th Sts., Brooklyn, E. D.

THEALL & WILLIAMS, Managers.

EASTER WEEK.

MONDAY, MARCH 29, 1880.

Every Evening, Wednesday and Saturday Matinees.

JOSEPH MURPHY COMBINATION.

In Fred Marsden's best work.

KERRY GOW.

MONDAY, APRIL 6.

FANNY DAVENPORT IN PIQUE.

Theatre-Comique.

514 Broadway.

HARRIGAN & HART, Proprietors.

JOHN E. CANNON, Manager.

MONDAY, MARCH 29.

Every evening and Wednesday and Saturday matinee, Mr. Edward Harrigan's latest issue.

THE MULLIGAN GUARDS' SURPRISE.

Original music by our popular composer, Mr. Dave Braham.

Standard Theatre. Broadway and Thirty-third Street.

WILLIAM HENDERSON, Proprietor and Manager.

STANDARD THEATRE.

STANDARD THEATRE.

STANDARD THEATRE.

ENORMOUS SUCCESS.

ENORMOUS SUCCESS.

ENORMOUS SUCCESS.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

ANNIE PAXLEY.

Fifth Avenue Theatre. RICE & NUNSEMACHER, Lessees & Managers.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

MONDAY, MARCH 29.

outweighed by the children, whose lives may be blasted by the revelations of such a quarrel. Diplomacy must, of course, have failed when the parties resort to arms or law; but the Chevalier Wikoff will make an end so utterly unworthy of his reputation that he need not trouble himself to finish his autobiography—nobody will ever care to read it—if he permit this case to go into any court except such a court of honor as a few prudent and disinterested friends of both parties could easily compose.

## What Do They Call It?

Our exposure of the bogus character of what purported to be Miss Mary Anderson's advertisement in the "Society Journal" of Josh Hart has resulted in the abandonment of that form of attempting to obtain advertisements under false pretenses, and also in a couple of columns of lies and libels about Dr. Hamilton Griffin, the manager of Miss Anderson. Josh Hart and his associates insist that their journal is not a blackmailing sheet; they will not permit anybody, for a moment, to accuse them of blackmail. What, then, do they call the publication of a batch of lies and libels about Dr. Griffin the moment they were forced to take out Miss Anderson's advertisement? Is it merely a curious coincidence?

## The Actors' Fund.

The Easter season has opened brilliantly, with money turned away from the doors of a majority of our theatres, and a general feeling of satisfaction on both sides of the stage-door and the box-office door. As we purpose to make the hay for our Actors' Fund while the sun shines, this sunny condition of theatrical affairs is precisely the time for the good work we have in hand.

In the course of another fortnight we shall have completed our review of the whole ground and be prepared to submit a detailed plan of operations for the consideration of managers and actors. Upon one point there has not been, from the first, the slightest hesitation in our mind, and that is the point of ignoring all fees or dues. The money will be given at the benefits as freely as the sunshine in June, and it ought to be distributed with equal liberality when it is needed. The only fees or dues expected from any actor will be his professional services, if required, at one of the annual benefits. The Fund which we propose is not a mutual benefit association, like the Dramatic Fund, nor a mutual assurance company, like the Elks. "Pay us so much a week while you're well and we'll pay you so much a week while you are sick" is an excellent plan in its way—but that is not the way of the Actors' Fund. All the money needed will be raised by benefits, and the only claim upon the Fund that any professional need present is the fact that he is in want! Is not the scheme of such a Fund the most appropriate of Easter offerings?

## At Last—But Not the Last.

Byrne the Blackguard was treated to a dose of his own medicine in Josh Hart's "Society Journal" last week. Needing some extraordinarily horrible and revolting show to keep up the paper at its double price, Byrne was ordered by his master to turn himself inside out and thus exhibit himself to all who chose to read. He did it—whether for money, or from fright, or because he was befuddled by Josh Hart's promises that "the matter is now done forever," who can say—but he did it, and the lowest depths of degradation have been reached at last.

In the course of the awful columns of self-revelation made by Byrne the Blackguard, he refers to "his well-organized conspiracy as has ever been attempted to blast an honorable reputation or cast a shadow over a good name" and "one who was a gentleman by instinct and of good fame and position," and by dint of much correction of grammar we at last made out that he meant HIMSELF by the "honorable reputation," the "good name," the "gentleman by instinct." This typical blunder will show, better than any other, the sort of falsehoods of which his confession is composed. By a similar muddle he writes of "the devotion and courage of his wife," and of "the minister from Canada who had married Mr. and Mrs. Byrne;" and it requires some patience to decipher that he means Alfa the Adulteress when he speaks of "his wife." That Byrne the Blackguard should, under any circumstances, have mistaken himself, at any period of his career, for an honorable man or a gentleman, and that he should even momentarily mistake Alfa the Adulteress for his wife, is the strongest possible proof of the condition to which he was reduced before he could write such an apology for his existence.

Let us show the truth in THE MIRROR to his besotted eyes. He has never had the instincts of a gentleman; he has never had the good fame of an honorable man. As for Alfa the Adulteress, she would not be his wife, if all the other statements were true, until



Whatever you say in these moments you are perfectly justified in saying: "Come and see me when you feel like it and when you think you can pardon my great errors." Your true friend.

C. A. BYRNE.

Last, but not least vile of this horrible decoction, is the attempt to blacken a little boy named Paul, the child of Mrs. Byrne's married sister, whom Byrne the Blackguard, spurring neither age nor sex, exhibits as his wife's bastard. In another portion of his confessions he says that Paul is a criminal confined on Blackwell's Island. The boy's criminality consists of truancy. As to who Paul is, and why he went to the Island originally, this latter contemptible villain is perfectly well aware. He knew all about it; he visited the Island; he inserted a card for one of the officials as a sort of reward for kindness shown to Paul. Three brief letters tell the story:

DEAR MRS. BYRNE: I have received your letter of yesterday, and am grieved by your sad story of Paul. It is clear you have no other way to do with him than what you propose. I will give your letter to Mr. Jones, and ask him to arrange for what you ask. Yours truly, MRS. JONES.

EDGAR KETCHUM.

MRS. C. A. BYRNE: MY DEAR MADAME:—I thank you for your recent kindness in sending me a copy of the *Idiot* with my card in it. Your good husband has given me large privilege in admitting this into his paper, and has spoken of it in a very gracious manner considering the position I take. Little Paul looks improved. When shall I see and converse with your good husband about him? Very truly yours,

EDGAR KETCHUM.

MRS. C. A. BYRNE: DEAR MADAME:—I heard on Friday that you had called at the home and arranged for the removal of your little Paul. I felt sorry that information had not been given me of your being there; for I would have excused myself from the committee to welcome you and to congratulate you on the newly-opening prospect for your little protégé. Little Paul leaves us, and you and your husband may not visit us again (though I wish you both would), but we shall remember very well both him and yourselves. You have been very kind—very obliging, and not only towards our home for the juvenile delinquents but toward me personally. Believe me to be, with much respect and regard, very truly your friend, EDGAR KETCHUM.

It is unnecessary to insult Mr. Ketchum by comparing what he says with Byrne's blackguardisms. The story as it stands is complete.

## EASTER WEEK AT THE THEATRES.

Easter week opens with a rush of incoming attractions. Lent has not caused the theatre to suffer much, but its close turns the attention of everybody toward amusements, and the people find time to flock to the theatre, notwithstanding the art exhibitions, the receptions, the dinner parties, and all the other forms of social gaiety that immediately come upon the heels of the forty days' alleged fasting. At the Fifth Avenue, Messrs. Rice and Nunnenmacher come into possession for a short time, and present James A. Herne's *Hearts of Oak*; Mr. Abbey throws down Lotta for his little tramp card at the Park, and follows it up with a full hand in the shape of Edwin Booth at his other house; then the lovers of comedy have a choice of bit furnished them by Mr. Wallace, who revives *Old Heads and Young Hearts*; Frank Mayo produces for the first time *Cadet la Perle* at his Olympic; and all the other theatres having attractions catch on the Easter boom, and speed along over the turnpike of good fortune.

## FIFTH AVENUE.

The auditorium was not crowded Monday night when the curtain rose on the first act of *Hearts of Oak* at the Fifth Avenue, but it was an appreciative audience that was prepared to enjoy the good features of the play and overlook the bad ones.

James A. Herne, the author of the play, rather disarms the inquiring mind of the critic in his notice that appeared at the top of the programme, to the effect that he did not claim originality for his work, "the groundwork having been suggested by an old English play." Rather should he have said, however, several "old English plays." Nearly every scene and every incident may be traced back to some familiar stage production. In the general outline of the plot is noticed a similarity to *Enoch Arden*; in the graveyard scene and the wrecking of the ship there is a likeness to certain portions of *Little Emory*; in the conversation between the little child and the blind sailor, in the fifth act, a savoring of *Eva and Uncle Tom* in Tom's cabin, and the whole a somewhat improved version of *Sterling's* *Mariner's Compass*. Mr. Herne was wise, therefore, in not claiming the stamp of originality or novelty in the motif or story of the piece. But in the treatment of these old friends lies the strength of the piece. The various incidents have been arranged and grouped together with a careful and judicious hand, and a warm coloring of naturalness, if one may use the expression, pervades the whole. In dialogue it is homely, but that quality is sometimes weak, and although beginning well it lessens in interest toward the close. In incident it is profuse, but paltry effects are attained by ambitious means. So much for the play in itself, the plot of which we published in full a short time since. It is not great; it is not bad—it is simply somewhat commonplace, and neither above nor below the average.

The true merit of the production at the Fifth Avenue lies not in the artistic or literary merits of the play, but in the way it is acted and mounted upon the stage. Never, it may be justly said, has there been seen such mechanical, scenic and light effects as those in *Hearts of Oak*. From the beginning to the end there has been all attention paid to these particular requirements, that results in a cluster of realistic stage pictures

well-nigh perfect. These, indeed, make up the attraction of the drama. They may best be taken one by one and described in their order. The first act is a scene on the coast of Massachusetts at Marblehead. The background shows a long promontory extending out into the sea, capped by a light-house. At the right is a rocky acclivity, which is surrounded by a life-saving mortar. Over the stage, pretty well down in front, extends a bulkhead, on the other side of which may be seen a line of surf, the breakers throwing in, one cresting the other, and the sound of their breaking, advancing and receding over the sands is heard. Scattered about a cove, oars, bits of wreck, and the usual litter of the water-side of a sea-coast town. When the curtain rises the warm glow of the setting sun is seen against the horizon. Presently the crimson reflection disappears, and gradually dark clouds are seen to rise and move across the darkening sky. The breakers roll in more rapidly, their break becomes louder, and the sound of a rising wind is distinctly heard. The revolving red light appears in the light-house; the sky becomes blacker and blacker, and the mackerel-clouds are seen skimming threateningly across the heavens. A ship's gun is heard. The inhabitants gather about the rocks, the men clothed in oil-cloth caps and tarpaulins, the women wrapped in shawls and capes. The cannon sounds again, and several rockets fall in the waves at the feet of the excited villagers and fishermen. A vessel appears pounding upon the rocks, its sails tattered and its masts dismantled. The mortar is fired, and a life-line flies to the deck of the doomed ship. The fishermen cheer, a torrent of red rain pours down upon them, making their coats glisten in the light of the torches and lanterns which they carry, and on this tableau the curtain descends. It is a superb dramatic picture, and its projector was called out to silence the demonstrativeness of the audience.

The second act discovers the interior of a New England mill, with the grist machinery in full action. At the back is the wheel, turned by a stream of real Croton water, led through a run-way. Fat meal bags are piled up on all sides, and a chorus of working men and women lend life to the scene. The third act takes place in the plain home of a New Englander. A real baby is brought in, who laughs, cries, and keeps quiet with most extraordinary precocity, a purring cat laps milk from a saucer before the hearth, and the smoking dinner was so fragrantly realistic it gave the spectator a desire to join in the savory meal that was being eaten on the stage. The fourth act is a view in a pretty woodland bit of scenery, with a view of the ocean through a vista of trees. A soft and pretty picture, admirable in its way. During the course of this act the best acting in the piece takes place. The fifth act shows the village churchyard, accompanying tombs and monuments. The ground is covered with the autumn leaves, and the door of a little church projects modestly from the left. The next act shows the home of an old fisherman, the side toward the audience removed. Over the roof trail pretty vines and foliage, and within and without there is a quiet simplicity in keeping with the purse of its owner.

From this description a slight idea may be gleaned of the completeness and care expended on the mounting of *Hearts of Oak*.

The company includes a number of very excellent artists. Mr. Herne, who plays the hero of the piece, Terry Dennison, was suffering Monday night from a severe cold that rendered his voice husky and uncertain. But notwithstanding this disadvantage he gave a natural, earnest and manly performance, that entitles him to much praise. Especially was he good in the fourth and fifth acts, when he played with great feeling and discrimination. Harry Marshall was not particularly happy as the self-sacrificing young man, Ruby Darrell. If he patterned his rendition a little more in the style of Mr. Herne's Terry, he would give us a better idea of the Massachusetts sailor lad. Mr. Marshall should at once procure another wig. The abnormally large chignon of yellow yak that he wears does not lend at all to his personal charms, or to the requirements of his make-up. Owen Garraway is a delightful part, but H. M. Brown hid its possibilities under such a deep armor of roughness, that not once during the evening did he show the tenderness and beauty that the author evidently intended should be embodied in the character. In the third act, where Owen caresses and dandles the baby, Mr. Brown treated the infinitesimal bit of histrionic humanity with so little care that he aroused a storm of hisses all over the house from the fair portion of the audience present. There is nothing a woman dislikes more than to see an infant maltreated. Not content with this no-doubt unmannered cruelty, the heavy-handed Mr. Brown must needs dash a cage containing a canary upon the floor. Carelessness was perhaps his excuse, "the interests of art" having been pleaded by Miss Modjeska, who did precisely the same thing on precisely the same stage the first night of her appearance in *Camille*. W. H. Crompton did some very good character acting as the old miller, Uncle Davy, a difficult part that disappears after the third act.

Katherine Corcoran was starred as Chrystal, but for what reason it is impossible to state. She is rather a pleasing little woman, plays the love-scene sweetly, but is unequal to the emotional requirements of the role. When quiet, unobtrusive acting is needed, she is equal to the emergency, but when intensity, force and passion is required, she is lost and swallowed up. Miss Corcoran is pretty, dresses neatly, and is generally attractive. The baby, the "Stunner by Herself," we have alluded to above; but there is another baby—a charming little girl, one Alice Hamilton—whose remarkable precocity and dramatic talent was a delightful surprise. She is undoubtedly the cleverest so-called "child actress" that has appeared within recent years in New York, and her earnestness, her intelligence, and her perfect self-possession pleased the people so much that they honored her with one of the two recalls given through the evening. This little girl's acting was artistically the treat and the event of the evening. Mrs. Best played a New England old maid—Aunt Betsy—with good judgment.

The drama, *Hearts of Oak*, is worth seeing, if for its wonderful scenic effects alone; and when added to these are the efforts of a very good company very well cast, the play will no doubt run the full complement of nine weeks intended for it by the managers, Messrs. Rice and Nunnenmacher.

## THE PARK.

It is seven years since Lotta appeared in the *Little Detective* here. Why, during her previous engagements, she has not brought forward this piece from her repertoire to give to the rising generation of New Yorkers, was probably because she believed

a good play, like good wine, increases in quality with age and dust and cobwebs. And so she took it down from her shelves, dusted it and played it Monday night at the Park.

Lotta's immense popularity may be judged from the audience that had come together to welcome her back. It was an audience of such dimensions as had not been seen for some months before within the confines of the four walls of the Park. People flocked in until there was not another available square foot of room, and then the late-comers flocked out. They were evidently Lotta's friends, every one, for they were prepared at the slightest provocation from her to burst forth either in laughter or applause.

In the *Little Detective*, as in everything else, Lotta is impudent, Lotta is irrepressible, Lotta is a trifle coarse; but Lotta, in this as in everything else, is equally funny.

The six parts she assumes with rapidity and great cleverness offer her excellent opportunities to display those little accomplishments for which she is famous. She danced and played the banjo with the same facility that she donned men's clothes or the attire of a lady. Everything she attempts is done neatly and well, and if her's is not the essence of high art it is at least suited to the popular mind. So long as Lotta will grimace, and kick, and wink, and ogle, and laugh, and sing, and rump, and pont—just so long the public will never weary of laughing themselves ill over her many capers and pranks. She stands alone in her line of business, and there has been no one of her many copyists who have ever succeeded in satisfactorily imitating the frolicsome eccentricities that Lotta Crabtree has made peculiarly her own.

The *Little Detective* was well and carefully put upon the stage by Manager Abbey, and the supporting company was good. Among those principally deserving of mention may be lumped Ed Marble, Clement Bainsbridge, Mrs. Boniface, Julia Hanchett and Lulu Jordan.

The play was greeted with the greatest enthusiasm, and everybody left the theatre after the performance, feeling that he had enjoyed a very delightful evening's entertainment. Lotta is welcome back to New York—the scene of her first success and triumph.

The *Little Detective* will be played every night during the week. Musette is announced for the matinee next Saturday, with Lotta, of course, in the title role.

## NIBLO'S.

Monday night signalled the change in the management of Niblo's. J. H. Haverly came in, and with him the Mastodon Minstrels, a fitting engagement as an Easter egg offered by the new proprietor to the regular patronage of the house. The people responded en masse, and an immense crowd gathered in what is henceforth to be known as Haverly's Niblo's Garden Theatre. The new regime commenced under the most favorable circumstances, and with bright promises for the future of the house under the direction of this great theatrical man of enterprise.

This engagement of the Mastodons is the last previous to their projected European tour, and they gave an excellent performance that in every way pleased the admirers of burnt-cork humor. The first part was bright and fresh, and served to introduce some good comic singing by Frank Cushman, Billy Rice, and Billy Emerson, the last addition to the mammoth organization, and a batch of tuneful songs, melodiously sung by some sweet-voiced vocalists. The parlor entertainment ends with a laughable finale which they call the Volunteer Fire Department. Sam Devere, the favorite banjoist, appeared in his specialties, followed by a cleverly arranged and novel transformation cloze, introducing a corps of supple-limbed dancers. A burlesque on the Spanish Students and their method of playing followed. Harry Kennedy gave a ventriloquial exhibition, and the whole closed with a burlesque called *Four Claws Circus*. The entertainment passed off with great eclat, and Niblo's may be said to have set sail most triumphantly under the pennant of Haverly, the theatrical Alexander.

## BOOTH'S.

Thursday night Booth's Theatre was crowded from orchestra to gallery with an immense assemblage of people, who had come together to witness the first-night performance of Edwin Booth's farewell engagement prior to his departure for England. It was a representative New York audience—cultured, appreciative and fashionable—and it presented a brilliant appearance just before the curtain ascended on the first act of *Macbeth*.

Everybody seemed to realize the interest that surrounded the tragedian's return to the theatre which he constructed and which bears his name. One could not help contrasting the interior as it stood when under Booth's management and as it appears now. The garish gold and crimson decorations, the contraction of the proscenium arch, and the projection into the auditorium of the stage—all seem to unfit the theatre for the purposes of grand tragedy. Boucicault's hybrid "improvements" rather adapting it as a house for opera bouffe. Booth's first entrance Monday night was the signal for the greatest enthusiasm. Round after round of applause swept over the house, and it was some minutes before the actor was permitted to proceed with his lines. Throughout the evening this friendliness and affection for the tragedian was manifested again and again, and the tragedian was honored with a number of summons in front of the curtain.

It is some years since Booth played *Macbeth* in this city. It does not by any means rank among the foremost of his characterizations. In no way does it compare in effect with his Richard, Iago, Bertuccio, Lear, Richelieu or Hamlet. For this reason the wisdom of this selection as an initial effort would seem questionable, were it not that the esteem in which he is held as our greatest representative of the legitimate and Shakespearean drama could not be affected by the choice. There have been better *Macbeth*'s than Booth's seen here within the past few years. This character is one that George Vandenhoff plays remarkably well, having made it a life-long study. His acting lent much to the memorable last appearances of Charlotte Cushman. Mr. Vandenhoff reads better than does Booth; he has those physical requisites for the part in which the latter is deficient. It has become a by-word, not without reason, that Booth, if not always great, is at least always good in anything he undertakes. And as *Macbeth* he is good.

At times artificial, generally artistic, always careful, he gives an impersonation of the weak-minded but strong-bodied Scot that is in every respect satisfactory. It does not fill completely the ideal of the spectator; it does not, except in spots, move him to enthusiasm, but throughout it is even, well tempered, scholarly and broadly conceived. There are no departures from the beaten tracks of tradition; the readings are correct; all is well-rounded and marked by intelligence and good judgment. In the banquet scene he rose considerably above the prevailing monotony of his previous work, and showed a hitherto latent spark of genius that for an instant thrilled the entire audience. Then he dropped again into the domain of cold and studied art, and so continued until the end of the tragedy.

Mrs. D. P. Bowers supported Mr. Booth as Lady Macbeth, and she gave, on the whole, a creditable rendition. She is a conventional actress, and gave an ordinary performance of the role. Mrs. Bowers has a figure suited to tragedy, but her voice is harsh and grating to the ear. She should modify to some extent her Bowers pronunciation, the most noticeable ear-marks of which are an indelicately excessive rolling of the r's and a general disregard for the essentials of proper declamatory reading. The sleep-walking scene was not badly done, and she sustained its intensity from first to last. J. C. McCollum made a weak and ineffectual *Macduff*. O. H. Barr played *Malcolm* fairly well, and the rest of the company was not above the ordinary Boothian average.

Mr. Booth had many old friends behind as well as in front of him—we refer to the venerable Shakespearean scenery that has done duty since the time of the opening of the theatre under its builder and first owner. There were long and tedious delays, too, and ragged and slow work on the part of the scene-shifters, but the audience good-naturedly overlooked these little shortcomings or endured them with patience.

Thursday, Friday and Saturday nights Mr. Booth will appear as Richelieu, and Saturday afternoon as *Benedick*, in *Much Ado About Nothing*. Next week *Othello*, *Richard III.* and *The Fool's Revenge* will be given.

## Haverly's.

The Widow Bedott has taken a firm grasp on the public, and there is no diminution in the size of the houses. Neil Burgess' performance of the Widow is one that is truly artistic. It is a difficult matter for a man to burlesque a female part satisfactorily, much less play it within the bounds of nature. But this latter Mr. Burgess accomplishes very cleverly, losing his own identity and presenting an impersonation that comes very near the leading figure of the book from which it is taken. There has been a good deal of fault found by the critics with Burgess' rapid enunciation, which has been stigmatized as a fault of the actor. On the contrary, by a careful reference to the *Bedott Papers*, the Widow will be found to have just that peculiarity which Burgess brings prominently forward. Allusions to this are frequently made throughout, and it is perfectly in accordance with her eccentric nature. Another point of the performance is its total absence of vulgarity. It would be an easy matter to gain applause and make laughter by dropping down into many vulgarisms that the situations would suggest; but Neil Burgess withstands the temptations, and makes his part wholesome and clean throughout. Business continues large, and Mr. Haverly has made another good move in securing Locke's interest in the piece and company.

## UNION SQUARE.

The notable revival of *The Two Orphans* at the Union Square is drawing well. The attractions of this fascinating drama seem endless, and the production is a remarkable one in every respect. The cast is excellent and the scenery is in Mr. Marston's very best style. The demand for seats for the remaining two weeks has been very large, and a succession of brilliant audiences will be the result. On Monday, April 12, Louis Aldrich and Charles Parsloe return with *Bartley Campbell*'s first great success, *My Partner*—a play that has attracted as much attention through the country as it did last Fall here during its long run.

## THE STANDARD.

Pretty Annie Pixley is romping her way into the hearts of our theatre-goers, just in the same way that Lotta did some years ago, and although she does not possess all the little accomplishments of that volatile young person, she makes up for their absence in an earnestness when severe acting is required that shows her capable of more ambitious work. A writer recently in dwelling upon Miss Pixley referred to her as assimilating in one person the roguery of Lotta and the pathos of Maggie Mitchell, a description that hits the nail precisely on the head. Miss Pixley has some faults—what clever actress hasn't?—but these are not defects, and may be remedied with discreet study, and good advice and application. Chief among these weak points may be mentioned that of a tendency to artificiality in action and in the delivery of certain emotional speeches. This is the result either of long familiarity with the part or too much elaboration. In the comedy portions of the part this artificiality is not present in her acting. It is a difficult matter to find an actor or an actress who can speak sentiment naturally, tenderly and as it should be spoken. That this is in some degree due to the unwhisked and stilted condition of sentiment as viewed by the playwright cannot be denied, yet, with good judgement and proper intelligence this obstacle may be greatly ameliorated or done away with all together.

The play of *Miss* is one that does not give the pretty star the best opportunities to exercise her abilities. It is not well constructed, nor is the material of which it is made well selected. Although a play of the times, it is not to be compared with or viewed from the same plane as *My Partner* and *The Danites*. These are plays that do not depend upon the lurid and strained effects found in *Miss*. They are dramas that appeal both to the head and the heart—*Miss* appeals to neither.

The acting of J. E. McDonough cannot be too highly commended. His *Yuba Bill* is a robust, manly piece of work that is recognized as the work of a true artist. Wm. T. Johnson as George Smith, the drunkard, is a character performance that we are very glad to praise again this week. Carefully conceived, it is well carried out, and is never exaggerated, although the man who plays it has made much of little. The play is drawing crowds of people to the Standard, and is announced for an indefinite time to come.

## WALLACK'S.

*Old Heads and Young Hearts*, one of Boucicault's most charming comedies was revived at Wallack's as the Easter week attraction. The piece has the elements of popularity in it, and its brightness appeals to the intellectual and cultured body of theatre-goers. There is no company in the country that can present English comedy in the same degree of perfection as that attained by Mr. Wallack's organization in this particular department of the stage, and with the proper material to work upon, and an excellent house similar to that which greeted the production on Monday night, they give a thoroughly enjoyable evening's amusement. The cast is essentially the same as that seen in the piece before, and embraces, among others, John Gilbert, Gerald Eyre, Charles Edwards, John Gilbert, Gerald Eyre, Charles Edwards, Maurice Barrymore, Beckett, Edwards, Madame Ponisi, Ada Dynas and Rose Wood.

*Old Heads and Young Hearts* will remain the attraction until April 12, when George Honey's play will be exposed to the light of first production. Much is hoped for it, and as the young author has already gained some reputation by his pen, the work will no doubt be one worthy of consideration. The mere fact of Mr. Wallack's acceptance of a comparatively unknown author's piece, after his experience with Lancaster and E-telle, is assurance that he must place confidence in Honey's venture.

## MADISON SQUARE.

The pronounced success of Mr. Mackaye's experiment is a most gratifying tribute and reward to the endeavors of a man who devotes his life to the best interests of art. In addition to the handsome theatre, the superb appointments, and the mechanical stage, Mr. Mackaye's play, *Hazel Kirke*, has met with unexpectedly good success, and it has reached a half century and over, and still there seems no decrease in the nightly attendance. So well indeed has this piece done, preparations for a change of programme which were in order have been suspended, and there is no reason at present why *Hazel Kirke* will not continue until the close of the regular season. Thursday afternoon an Easter concert will be given by the members of Mapleson's company.

## MAYO'S.

*Cadet la Perle*; or, *The Reggars of Pontarome*, was produced by Frank Mayo at his Olympic Theatre Monday night, appearing himself in the leading part Henri d'Arcont, in which he scored a decided hit. The play was finely put upon the stage; the scenery, costumes and music being new. Miss Don appeared as Hilda, the heroine of the story. It was well received by a large audience.

## DALY'S.

The tenth week and last nights of the highly popular *Royal Middy* are announced, and the sparkling opera will be withdrawn shortly to "make way for other novelties," as the play-bill writers are fond of having it. Catherine Lewis has been seriously ill with laryngitis, and in her absence her part has been very well played by Maggie Harold, who was the understudy. Wednesday evening, April 7, what is underlined as an entirely new comedy of society to fill in and might be, by Augustin Daly, entitled *The Way We Live*, will be presented. This week Alfred Pease is the pianist who fills the lobby with melody between the acts.

## WINDSOR.

The Jibenninosay has proved a sterling attraction at this house, and, as a result, the large auditorium has been nightly filled to overflowing. The "boys" turned out en masse to pay homage to the idol of their ancient sires, and the sires themselves were evidently pleased at the thought of once more gazing upon their staunch favorite of days ago. When Mr. Proctor stepped upon the stage for the first time on Monday evening, the reception he received quite took the form of an ovation, which must have been gratifying to this stalwart graduate of the old school. Of his performance as the Jibenninosay it is hardly necessary to speak. The supporting company was a fairly good one. Misses Roberts and Bigelow sustained their parts in a manner deserving of praise. The remainder of the company did the best possible with the work allotted them. The scenery and effects were excellent, and reflect credit upon the management, who are endeavoring to make this house a popular resort by presenting the east side public with the best attractions at low rates of admission. Next Monday night *A Celebrated Case* will be produced by Collier's company. This attraction will probably be followed by John A. Stevens, the manager, in *Unknown*.

## THE COMIQUE.

The usual good luck which has happily attended all the productions of Ed. Harrigan is being enjoyed by the popular managers of the Comique. Unquestionably, the Mulligan Guard's *Surprise* has made the "greatest hit" of the wholeseries. All the favorite comedians of the stock company revel in it, and the merriment created during its representation makes the Comique one of the liveliest and most enjoyable places to spend an evening. The *Surprise* is preceded by one of those inimitable farces for which the Comique has become famous and a number of specialties by first-class artists.

## TONY PASTOR'S.

The new specialty company which Tony Pastor has organized for his annual tour were introduced to a large audience Monday night and fully established their ability to afford genuine entertainment. The several members have been carefully selected with reference to their talent and experience, and with the famous Tony at the head there is an ample assurance that the projected tour of the principal cities will prove a gratifying success. Go West on the Emigrant Train has been reconstructed, and an improvement is noted, not only in the dialogue and the specialties introduced, but in the distribution of characters. A complete list of the new company is given in another column. The amusement-seeker will most certainly give himself great pleasure by visiting Tony Pastor's popular theatre this week.

## GRAND OPERA HOUSE.

J. K. Emmet is in his last week. Next Monday, Maggie Mitchell as Fanchon,



## THE DRAMA IN THE STATES.

(CONTINUED FROM FIFTH PAGE.)

30th; French's English Opera co. April 1; All the Rage 2d; Buffalo Bill 3d; the Pirates of Penzance 8th; Booked: Den Thompson 10th; Bloodgood's Minstrels 14th.

## CONCORD.

Sydney Rosenfeld's Very Merry Mariner will be presented by French's English Opera co. the 6th inst. But little advertising has been put out by them, while All the Rage is on every stand in town. Bloodgood comes 14th, and Maginley is negotiating for the appearance of The Danites at an early date. Frank Hayden, tenor of the Reeves Opera co., is confined to his room from the injuries he received two weeks ago, but his physician considers him progressing favorably.

## MAINE.

Music Hall: 26th, Mrs. Scott-Siddons renewed her popularity here. It is some time since her last appearance, but that she has lost nothing, either of her talent or her beauty in the interval, was amply demonstrated. She was greeted by a cultivated and appreciative audience. 27th, Tony Denier's H. D. co., with George H. Adams as clown, gave a good show to a large house. Booked: 29th and 30th, Harry Bloodgood's Minstrels. April 3, M. B. Leavitt's Rentz-Santley Burlesque co.; 6th and 7th, Buffalo Bill comb.; 16th and 17th, Howard Athenaeum co.

Portland Theatre: Remained closed during the past week. Booked: 29th, 30th and 31st, Minnie Palmer's Boarding-School co.; April 2 and 3, Harry French's Opera co. in Seccadet.

Items: Booked for City Hall—2d and 3d, George Walter Gould's opera, Ticketlick; 5th, Pirates of Penzance. Reeves' Opera co. and the American Band are announced to appear about the middle of April.—The last subscription concert will be given March 30th by Ernst Perabo. Henry Ward Beecher with his lecture on "Amusements," and Hathaway and Pond's Ideal Uncle Tom's Cabin, are announced to appear soon, although no dates are fixed.—As I have announced elsewhere, the new opera, Ticketlick, is soon to receive its first representation in City Hall. Apart from its being performed by local talent, the fact that it was written and composed by a Portland gentleman, (Mr. George W. Gould) and that it is to be produced under the personal supervision of the author, who will himself conduct the orchestra, has caused much interest to be felt in its production. The composer has written two operas before Ticketlick, one of which was produced at the Portland Theatre in April, 1878, and again in January, 1879.—I spoke last week of the increasing popularity of the New York Mirror. Since then I have made inquiries and find that within the last two weeks the circulation of THE MIRROR here has more than doubled, and is still rapidly increasing.

## BANGOR.

Tony Denier's Pantomime troupe 23d and 24th, to good business, considering the bad weather. Hill's All the Rage co. April 24.

## NEW JERSEY.

## NEWARK.

Grand Opera House: No shows during the past week. April 1, Col. Mapleson's Opera co. in La Favorita; 6th and 7th, John T. Raymond in Wolfert's Roost.

Newark Opera House: 23d, Charlotte Thompson in Jane Eyre; 24th, in Nell Gwynne; 25th, in Cousin Helen. The houses were fair. 26th and 27th, Joseph Murphy, in Kerry Gow, played to much lighter business than he deserved, though the audiences, what there was of them, were greatly pleased with the performance. The final disposition of this house seems at last to be reached. Fred Waldmann has leased it, and will transfer his variety show to the same. Whether the move is a wise one remains to be seen.

Waldmann's: 29th and week, E. T. Goodrich in Grizzly Adams, and the following olio: The Kayade troupe, Tilly Antonio, Katie Gilbert, Oliver Morningstein, Bingham, Fernando Fleury.

Booth's: Tom Hedges, the Murrays, Winetta Craven, Levantine and Earle, Gallagher and Mack, Nellie Hague; also a drama and a pantomime.

## TRENTON.

Taylor Opera House: 23d, J. W. Collier's Union Square Theatre co. gave The Banker's Daughter to a very large audience. The performance was, as usual with this co., remarkably fine. Mrs. Scott-Siddons 29th; Chestnut Street Theatre co. in Our Boys 21st; J. T. Raymond April 5.

## JERSEY CITY.

Mary Anderson played to a large house 30th, in Ingomar, supported by her own co. Daly's Arabian Night co. 31st, for one night. April 1 and balance of week, Uncle Tom's Cabin.

## PENNSYLVANIA.

## PHILADELPHIA.

Walnut: The Emma Abbott English Opera co. reappeared on Monday before a full house in Daughter of the Regiment. During all her engagements in this city Miss Abbott has drawn good paying houses. Though a great favorite, it cannot be said that she is a great artist. She has the same support that was with her a few months ago on her last appearance here. The repertoire for the week is Paul and Virginia, Chimes of Normandy, Bohemian Girl, Romeo and Juliet, and Carmen. April 5, Tony Pastor and troupe.

Park: Second week of John T. Raymond. He appears this week as Col. Sellers. April 5, Joseph Murphy.

Arch: On Monday, for the first time, this theatre opened its doors to a variety comb. Mr. Mendum, no doubt, has done well in engaging the Hyde and Behman comb. They appeared in a choice and select programme before a crowded house. April 5, Fairfax.

Ghestnut: Aldrich and Parsloe in My Partner. They intend to offer first-class attractions only, and My Partner will be followed on Monday next by Boccacio, by Mahn's Opera co.

Broad: The Pirates of Penzance has reached its fiftieth performance, with a fair audience. H. M. S. Pinafore is in preparation.

North Broad: Captain Charlotte, which drew fair audiences, has entered upon its second week. There must be many changes in the troupe before it can become a success.

Wood: Left Hand is presented this week, with Misses Hinton and Arlington in the cast. For matinees, Gunmaker of Moscow. New National: Frank I. Frayne and co. opened to a good house on Monday in their new drama of Mord, the Hunter. An educated lion from Forepaugh's Menagerie is

introduced into the play, and Mr. Frayne displays some of his own novelties. April 5, W. J. Thompson and troupe.

## PITTSBURGH.

Opera House: An Arabian Night did not meet with the success it deserved. It had been confidently expected that a piece which had met with so favorable a reception and enjoyed so extended a run in the East would prove a magnet for Holy week. However, the solemnity of the season overcame the magnetism of the play, and An Arabian Night played to fair business only. The co., which is under the management of George H. Cassidy, gives a fair rendition of Manager Daly's success. This week we have Denman Thompson, who makes his first appearance in this city in Joshua Whitcombe. Mary Anderson follows April 5. 12th, Bartley Campbell's Galley Slave co.

Library Hall: As was anticipated last week the Strakosch Italian Opera co. failed to show up, or rather, they canceled their four nights, beginning 24th. The co. was in the city 24th, but, alas! only to pass through en route to New York. The house will be occupied by lecturers and amateur performances until the 26th, when Carncross' Minstrels open a week's engagement. The Pirates of Penzance will return some time during May; no definite date as yet fixed.

Williams' Academy: No new novelties introduced last week. A fair vaudeville performance was given. Business good. Co. present week: Seamon, Somers and Girard Brothers, Sheehan and Jones, Charles N. Steen and Martha Steen, Alfred Liston, Spark Brothers, Goldie and Steele, Kitty Gardner, Sallie St. Clair, Harry Shay, T. F. Thomas, and Ed Neery.

Trimbles: Want of sufficient financial backing has again compelled Charles McDonald to postpone his opening of this house. It is said the "paper" that was intended for the opening to-morrow night (29th), is lying in the express office in this city, unclaimed and uncalled for.

Diamond Street Varieties: Fair week's business; closed 27th; show fair. Co. present week, Jacob R. Riley, Elsie de Rock, Will and Adams, Lew Baker, George H. Wood, Lillie DeWitt, Mollie Raynor, Maggie Coulson and Charles Benedict.

Items: J. C. Kober, a moderately good local actor, will play Fort Duquesne at a minor hall 29th.—J. N. Gotthold left for New York 25th. He has joined one of Bartley Campbell's Galley Slave combs.—Messrs. Wallis, Holah and Ashbrook have failed to show up in this city for the past two weeks. Surely the comb. can not have "busted."—Col. Gardiner of Trimbles, having received intelligence of the death of his father, left for New York 26th.—The Elks' benefit in this city will take place on the afternoon of the 15th, at the Opera House. The Galley Slave comb. and the cos. at the Academy and the Diamond Street will participate.

## READING.

Grand Opera House: Booked—April 2, the distinguished artist Mary Anderson, as Evadne; 9th, Bartley Campbell's Galley Slave.

Academy of Music: Lawrence Barrett in Yorick's Love 23d; had a large audience; and the Banker's Daughter 25th, was similarly honored. Booked: March 30, F. C. Bangs in The Illuminati; 31st and April 2, New Orleans Minstrels; April 5, Chestnut St. Theatre co. in Our Boys; 6th, Mitchell's Pleasant Party in Our Goblins; 7th, Aldrich and Parsloe's My Partner; 10th, Roberts' Pantomime co.; 13th, Collier's Celebrated Case; 15th, Murphy in Kerry Gow; 17th, Doud Byron in Across the Continent.

Item: Manager Mishler is having painted all the scenery by John B. Moran at the Arch Street Theatre, Philadelphia, for the complete production of Rip Van Winkle, to be presented on a grand scale. He has also engaged the well-known McGibney Family for a tour of seven weeks.

## DANVILLE.

Opera House: April 2, Nick Roberts' Humpty Dumpty troupe (under management of J. D. Mishler), well-billed, with fair prospects of a good house. The (Drama) tie Nuis (ance) says that Pirates of Penzance and Dr. Clyde are booked for this house. This is news to Manager Angle. Booked: April 7, F. C. Bangs as Joseph Balsamo in Illuminati (if injunction don't prevent); 14th, Chestnut Street Theatre co. in Our Boys. Negotiating: Salsbury's Troubadours.

Item: The following letters remain in the Danville P. O.: F. L. Bixby, Manager Marian Mordant comb.; Clark Sidman, Gill's Goblins; G. W. Shuler, New Orleans Minstrels.

## BRADFORD.

Opera House: Gus Williams' comb., in Our German Senator, April 10th; Annie Ward Tiffany comb. April 12th; Joseph Murphy, Bartley Campbell's Galley Slave and The Banker's Daughter, booked for April.

Academy of Music: New faces—29th, Charles and Carrie Moore, James and Dollie Emerson, La Petite Ida, Jessie Boyd, Mlle. Rose Certo, Frank Jones, Alice Montague and Willie Lyle.

Item: The Comique has been rented for four months by J. E. Bemis, manager of the Academy of Music.

## EASTON.

Opera House: 24th, Collier's co. in The Banker's Daughter, to a capital house. The performance was first-class in every particular. The co. is a remarkably strong one throughout. 26th, Lawrence Barrett in Yorick's Love, to a good house, notwithstanding the objections which truly good people have to dissipating on Good Friday. Those present enjoyed a rare treat. Booked: 29th, Nick Roberts' Humpty Dumpty. April 1, Mary Anderson; 6th, Parsloe and Aldrich's co. in My Partner.

## WILKES-BARRE.

Lawrence Barrett this evening (27th) as Shylock in The Merchant of Venice and David Garrick, to large house. Booked: Arabian Night April 1. Joe Jefferson 5th. Chestnut Theatre co. 10th. Abbey's Humpty Dumpty 14th. Buffalo Bill 30th.

Item: Mr. M. H. Burgunder has accepted position of manager of Music Hall, made vacant by the resignation of W. D. White, who has left the city.

## WILLIAMSPORT.

Academy of Music: 23d, J. D. Mishler had the honor to present, to a large and fine audience, Lawrence Barrett in Yorick's Love. Mr. Barrett's acting was superb, and his support excellent. To select a part for special praise would be to rehearse it. As a well acted play it is superior to almost anything that has been here. In the support were Ellen Cummins, Gus Levick, Fred Beck, J. R. Grismer and E. A. Locke.

## HARRISBURG.

Lawrence Barrett 25th, to the largest house of the season. The Arabian Night co. return 29th. The Young Apollo club of New York April 1. The New York Minstrel Opera co. and Fun on the Bristol party come in April, but have no fixed dates yet.

## ERIE.

Park Opera House: Robson and Crane were the only attraction the past week, appearing in Comedy of Errors—new to our people, and which did not give satisfaction. Our Bachelors would have hit us. Prof. Hartz fills five nights of the present week. Our Girls comb., under management of H. C. Kennedy, April 1.

## LANCASTER.

Cassidy's Arabian Night 19th, to good business. They return April 3. 24th, Lawrence Barrett with first-class co. played Hamlet, to good business. 26th, Collier's co. appears in Banker's Daughter; 29th, The Illuminati; 30th, N. O. Minstrels.

## LANAHAN CITY.

City Hall: MacEvoy's Erinopion 22d, to \$60. Billed for 23d, but did not show, as the audience was wanting. Ashton's Dramatic co. 26th and 27th, to good business. Coming: 29th, The Belles of the Kitchen Comedy co.

## MARYLAND.

## BALTIMORE.

Ford's Opera House: The Pirates of Penzance made their bow to a Baltimore audience March 22. The libretto is exceedingly original, and is an ingenious contrivance of ludicrous and improbable situations. The music, although light, is bright and cheerful and charmingly pretty. In it are strains—perhaps it is only imagination—that bring back to your mind reminiscences of Pinafore. Still, in spite of this, it is strikingly original. The cast as given here is good, yet it might be improved upon in a great measure. The male chorus are thoroughly proficient, and the female decidedly pretty and perfect in each particular. Minnie Walsh as Mabel was the best of the cast. She has a soprano voice of good compass and volume and of exquisite sweetness; and in my humble opinion is the best singer as well as actress now on the stage in light opera. The song in act I, "Oh! Wandering One," is one of the gems of the opera; also the duet in act II, sung by Mabel and Frederic. In this vocabulary I must not except the solo and chorus by the Sergeant and Police, which is a capital piece of singing and acting. The music is somewhat of a higher order than Pinafore, and for this reason is not likely to be such a family friend or fire-side companion as that pleasing opera was. The scenery in the Pirates is of the most costly kind. Manager Ford deserves credit for the admirable manner in which he has placed the opera on the stage—everything to make it a success in that particular has been done. Nothing is lacking. This week, second and last week of Pirates of Penzance. April 5, Carncross' Minstrels.

Holiday Street Theatre: At this house for the past week we have been favored with a musical play entitled Fun on the Bristol. I say favored, for it is a favor to the manager for anyone to go and see it. It is without exception the most vulgar play (bordering on profanity) that has ever been seen in Baltimore. That Jarrett and Rice should be interested in such a play is astonishing. The ladies—Alicia Jourdan, Hallock and Marion Fiske—were acceptable. Mr. Sheridan as Mrs. O'Brien acted the character well, but it would be advisable for him to cut the sea-sickness, or rather to make it a little more sick. As it is now done it is disgustingly vulgar. There are considerable portions of the play that could be cut, not only advantageously to the piece but as well to the participants. The papers have here spoken in strong and open terms about it. This week, Lawrence Barrett. April 5, Collier's Banker's Daughter comb.

Academy of Music: This week, Dion Boucicault in Shanghai, supported by the following ladies and gentlemen: Lillian Cleaves Clark, Lotta Chissold, Nellie Mortimer, Lizzie McCall, Cassie Troy, W. F. Burroughs, W. H. Cooper, George F. De Vere, Charles O'Brien, W. B. Cahill and George Mordant. April 12, Troubadours.

New Central Theatre: The attraction at this cosy resort for week ending 27th was Hyde and Behman's comb. Taking the co. as a whole they are very good. The performance concluded every evening with Muldoon's Picnic. This comedy, or as it should properly be called, a farce, is exceedingly rich and funny. The several different characters were well sustained. Hugh Fay as Mike Muldoon displayed the ridiculous side of the character to perfection. Among the stellar lights of the co. are Minnie Lee, vocalist; Lucy Adams and Guy Linton in April Showers; Billy Barry, negro comedian; The Four Planets, McDermott, Sheehan, Kennedy and Hale, song-and-dance quartet; Niles and Evans in repertorial repartee; and Bryant and Hoey, musical eccentric artists. This week, E. T. Stetson in Kentucky.

Front Street: This week, opening of the spring season is announced, with W. J. Fleming as the star in the drama, Custer and His Avengers, with the regular variety programme.

Items: Julia Rive-King, pianist, assisted by Henrietta Alice Hunt, soprano; Theo. J. Toedt, tenor; and Louis Blumenberg, violinist, will give a concert March 31 in the concert hall of the Academy of Music.

On April 8, at the New Central Theatre, there will be a complimentary benefit tendered to Charles Howard, stage manager, and John C. Mullan, advertising agent of the above theatre.

## District of Columbia.

## WASHINGTON.

National Theatre: Aldrich and Parsloe in My Partner last week, to fair business. This week, Collier's Union Square co. in The Banker's Daughter. Louis James, who has many friends here, and other favorites are in the cast. Lawrence Barrett 5th.

Ford's Opera House: The Galley Slave was very well rendered by Ford's co. last week. Some few changes in the cast would be an improvement, but as they only play it this week at Baltimore, I suppose it makes little difference. Belle Mackenzie as Psyche Gay shows a wonderful improvement in her acting. Her rendition of this part is quite the best that I have seen her attempt. This week, Abbey's Park Theatre co. in Fairfax, which ought to be very good from such a co. At last we are to have The Pirates of Penzance by D'Oyly Carte's co. 5th.

Theatre Comique: The Martell Bros., Dicks and Wade, Williams and Sully, Howard and Coyne, the Russells, Nellie Germon, Frank Lewis, and Harry Clifford in his drama, Sentenced to Death.

Items: The fourth Athenaeum Club concert at Congressional Church 30th, with Theodore J. Toedt, Miss H. A. Hunt, Mlle. Carreno and W. F. Burroughs.—Mrs. Scott-Siddons in Readings at Lincoln Hall 30th. She has not been here for several years.—Jerome Hopkins gives two lecture concerts at Metropolitan M. E. Church 29th, afternoon, and at Calvary Baptist Church 31st, evening.—Eva Henderson, the child won-

der, has a benefit at Odd Fellows' Hall 1st, under the management of Mrs. Lander, Mrs. Gen. Sherman, Mrs. Gen. Ricketts and several other well-known ladies and gentlemen.—Emma Thursby in concert 6th.—Fred Whittaker, Bartley Campbell's agent with The Galley Slave, made many friends during his stay.—Dollie Woolwine, a very pretty and charming young actress, formerly of Cincinnati, but who now makes her home in Washington, is engaged for the summer at Dayton, Ohio. She was a member of Modjeska's co. last year, and is to support that lady next fall. Her sister, Laura Bellini, is expected home very soon from abroad, and is to sing in Cincinnati in May. She will probably give concerts later.

## Delaware.

## WILMINGTON.

23d, Jubilee Singers from Hampton Institute, Va. Fair house. 27th, The Banker's Daughter by Collier's comb; Union Square Theatre co. April 1, Roger's Luck, by Chestnut Street Theatre co., Philadelphia. 2d, Jubilee Singers from New Orleans. 3d, F. C. Bangs, as Joseph Balsamo.

## Virginia.

## RICHMOND.

Theatre: Closed last week. Ford's Southern Comedy co. will produce 29th, Two Orphans; 30th, Pink Dominoes; 31st, Champagne and Oysters. April 1, Mlle. Teresa Carreno will appear in concert, assisted by Miss Hunt of Boston and Mr. Hoff of Baltimore. Hayes' Juvenile Pinafore co., formerly Ford's, will give two performances on the 2d and 3d. Mrs. Scott-Siddons, in select readings, 5th and 6th. Emma Abbott's repertoire for engagement of four nights will be as follows: April 7, Faust, with Miss Abbott, Tom Karl, Zeldia Seguin, Stoddard, Macdonald and Tams; 8th, The Chimes of Normandy, with Zeldia Seguin, Marie Stone, Tom Karl, Ellis Ryse, Stoddard and Tams; 9th, Romeo and Juliet, with Miss Abbott, Castle, Pauline Maurel, Macdonald, Stoddard, Ryse and Tams; 10th, matinee, Bohemian Girl, with Marie Stone, Zeldia Seguin, Tom Karl, Ellis Ryse, Stoddard and Maurel; evening, Paul and Virginia, with Miss Abbott, Castle, Maurel, Macdonald and Ryse. We have the assurance that under no circumstances will the cast or repertoire be changed, except on account of sickness.

Mozart Hall: Wilbur's Alabama Minstrels will give one performance April 2.

Comique: Business fair. The attractions last week were, Cristie and Williams, Mattie Bliss, Sedwick and Watson, the Bordeaux Sisters, Mabel Wallace and Charles Wallace. Cristie and Williams closed 27th for Baltimore. Robert H. Stanley opens 29th.

## LYNCHBURG.

Opera House: Baird's New Orleans Minstrels 24th, played to fair business. The performance, taken all together, was very good. The eight clog-dancers were the best.

## North Carolina.

## CHARLOTTE.

The Everett Family are booked for April 12 and 13. Ford's Comedy co. returns in about two weeks with another of Bartley Campbell's great plays, Fairfax. Powell's Children's Pinafore booked for April 24 and 25.

## Kentucky.

## LOUISVILLE.

Macaulay's: At this beautiful theatrical palace Rice's Evangeline party played to four crowded houses, opening with Evangeline on the 22d for three performances, and closing Wednesday evening in Conrad the Corsair. The co. is an excellent one, but not equal to the original which played here last year. The principal performers in the cast, and those worthy of special mention, are Mlle. Jarbeau, who as Evangeline equals all others who have ever played that part; her strong voice and excellent acting are displayed in a powerful manner. Louise Seale as Gabriel, the fascinating and perambulating young lover, did her part in an excellent manner. Her voice is very sweet and pleasing, and her acting in the love scene does her great credit. George K. Fortescue as Catherine is a little too loud to be artistic, and his make-up has a tendency to make him look vulgar. Harry Hunter as the Lone Fisherman is the principal and most laughable feature of the play. Mr. Hunter has introduced considerable new business in his part. The chorus of the co. is very fine and far superior to that of last season.

Davis' Theatre: Lately changed, and hereafter to be known as the Standard, opens the 19th, instead of 15th, with a variety entertainment.

Knickerbocker: Manager Borden has during the past week equalled if not surpassed any previous efforts, and has given us a very fine array of excellent talent in the variety line. Virginia Ross, who was retained from last week, rendered some very select ballads, and did herself credit. George McAnley in songs and dances made a very good impression upon the audience. Bessie Bell, the California humming-bird, sang several very pretty songs. Conway and Farrell as the dust out of the stage, and kept the audience in convulsions. Everett and Daly, the champion high-kickers of the world, are without a doubt the leaders in their specialties. James Carr, the most comical comedian ever here, sang "Keep it Dark" in a style that caught the entire audience. Nellie Montrose, retained from last week, equalled all past efforts to please.

Metropolitan: There is no abatement to the crowds who swarm this celebrated and popular resort. People are bound to see all there is to be seen, especially the bald-headed gentlemen and students, who are seen at each performance in the front seats with their eyes wide open, studying the beauties of robust anatomy as displayed by the high-kickers, the Misses Summerfield, Graham, Wesner and Johnson. The new faces deserving mention are: Herr Drayton, the cannon-ball juggler; Joe Sheridan, a fine impersonator, who takes the honors of the week, as his specialty is something entirely new with a Louisville audience; Daisy Woodward, who has been retained for the season, has a very fine voice, and sang her beautiful song, "I'll Remember You, Love, in my Prayers," with good effect. The following are new for next week: Keating and Sands, Fanny Steck, Minnie Hawk, Marlow and McBride, Sig. Burtine (retained), Jennie Leslie, Jennie Cole, and the Misses Graham, Wesner, Summerfield and Johnson.

Items: Manager Borden has returned from his Eastern trip, and gives some glowing accounts regarding the theatres of the East.—Abe Ogden, the advertising agent of Forepaugh's circus, and his brigade left here this week for Philadelphia to join the show.—We have been informed that Billy Robinson is looking for us with a club and cheese-knife, on account of our just and righteous

criticisms in last week's issue regarding him. When he finds us we suppose there will be occasion for the services of an undertaker.—Theodore Tilton lectures in Macaulay's Theatre Sunday, the 28th.

## LEXINGTON.

Opera House: An amateur dramatic club from the classical precincts of "Glickaway," "Dog Fennell" or some other Kentucky metropolis, will inflict themselves and Ten Nights in a Bar-room on, let us hope, a small audience.

Items: Janauschek and Talmage booked for early dates in April at Opera House. Theodore Tilton, in taking a "constitutional" the other morning, seemingly enjoyed sniffing the early dew from the fragrant blue grass.—McCullough (genial John) will make his first appearance here the latter part of present season, two nights and matinee performance.—Parisian Troubadours are doing the country towns with a snap co. They will give us a wide berth.

## Louisiana.

## NEW ORLEANS.

Holy week in this city is probably the poorest week for amusements in the whole season. Sam Colville's Opera Burlesque co., at the Academy of Music, is the only theatrical entertainment we have had. The business has been only fair; accounted for by the fact that the co. is the poorest that Mr. Colville has ever brought to New Orleans. Miss Roseau, the central figure, is a first-class artist, but the New Orleans boys have soured on her. The Midgents continue at the St. Charles. They exhibit three times a day to a goodly number. Next week, the great minstrel organization, Barlow, Wilson, Primrose & West's co. of noted comedians and specialty artists, will put in a week at Bidwell's Academy of Music. This is reported to be the best minstrel co. in the country. As it is Easter week a very large business is expected. D'Oyly Carte's so-called Opera co. present The Pirates of Penzance at Hall's Opera House next week. Haverly's Juvenile Opera co. is due at the Academy for a week's engagement commencing April 5. Fred Manberret, the popular treasurer of the Academy, gets his annual benefit on Easter Sunday, 28th. Colville's co. and others volunteer. The house is already all sold. Fred always has a crammer. Colville goes to Memphis and Cincinnati. Barlow, Wilson, Primrose & West go through Texas. The Midgents go to Nashville.

## San Francisco.

March 21—Bush street: Business has been very good during the past week the great Southern appearing as David Garrick in the play of that name. This is one of Mr. Sothorn's very best pieces. David Garrick was continued until Thursday night, when it was withdrawn to give place to Robertson's Home, in which Mr. Sothorn appeared as Col. John White, and the excellent comedy, entitled A Regular Fix, with Mr. Sothorn as Hugh de Bras. This is the last week of Sothorn. On Monday he will appear in Byron's comedy, A Hornet's Nest; Wednesday and Thursday evenings in The Crushed Tragedian, and on Friday, Saturday matinee, Saturday and Sunday nights, Our American Cousin. March 29, John E. Owens, with a dramatic company, will appear for one week. April 5, the opera of The Royal Middy will be presented, with Emilie Melville as the Royal Middy, Annis Montague as the Queen, and a strong cast.

Baldwin: Two Orphans was played Monday, Tuesday and Wednesday evenings, to very good business. On Thursday evening the benefit tendered to Thomas Maguire by Clara Morris took place, and was a perfect ovation. On Friday night the most successful comedy of the day, entitled The Two Roses, as played in London over 500 nights, was presented. This week, on Monday and Tuesday nights, The Two Roses; on Wednesday night, The Girls; Thursday, the Fast Family; Friday night, The Queen's Stilling and My Neighbor's Wife; Saturday and Sunday nights, A Woman of the People; March 29, the great New York comedy, entitled French Flats, will be produced in grand style.

California: The stockholders have at last decided on opening this theatre on or about the 12th of April, with Asa W. Fields, secretary of the committee, as general manager. Gilbert and Sullivan's successful comic opera, The Pirates of Penzance, will be the opening attraction.

Bella Union: Business has been fair during the past week. Adelphi: Good houses have been the order here during the past week, and the patrons certainly have been able to get their money's worth.

Items: Edward Buckley has secured the Standard Theatre and will open it on Monday evening, March 29, with Edwin Brown's great play of Good as Gold.—Rumor has it that the engagements of the Baldwin co. expire on June 1, and that James O'Neill will go to Madison Square; Jeffereys Lewis, and J. W. Jennings to Wallack's; C. B. Bishop to Ford's, at Baltimore, and Lewis Morrison to the West Indies.

## Canada.

## MONTREAL.

Academy of Music: Closed all the week, but the town will be well supplied next week with amusements, for we are to be treated to French Opera Bouffe in its finest form, and the town is all agog. Judging from the box-sheets the business will be immense.

Royal: Closed all the week. J. T. Hinds and co. are to give us Irish comedy, and he comes here very well recommended—therefore should do well, for Irish drama and comedy take well in this place.

Items: J. Goodwin, agent for Grau's co., has been here and gone, leaving behind him a strong impression in his favor as being a jolly good fellow.—J. H. Alliger is in town arranging for Bob Ingersoll's lecture.—Phil Simmonds, agent for Bandmann, and a mighty good fellow by the way, is in town fixing preliminaries for the coming of that artist, and notwithstanding that Phil has recently assumed the responsibilities of a Benedict does not look much the worse.

## OTTAWA.

The Tragedians of Kalamazoo filled in on Monday, 22d, to fair house. They have not yet got the piece, Our School Days, running smoothly. Bruno, Schwartz, Foster, Miss Granville and Miss Dempsey are really artists in their line. Foster as the Cullud Pussan was very clever. There is a rich vein of humor in the piece, if the text was stuck to; but the innovations introduced have a bad effect. The Holmans arrive Sunday morning and open on Monday for week of Orange Hall Gift Opera.

E. A. McDowell returns Monday, April 5, for one night, with the political satire, H. M. S. Parliament. His Western trip has been a grand financial success. Booked: Remenyi Concert 13th; Herr Bandmann, under management of Phil Simmonds, 16th and 17th.



**HAMILTON.**  
Mechanics' Hall: 24th and 25th, Will Gillette's Professor co., to fair business. The play was well received. The title role was cleverly played, and the co. afforded good support. 30th, McDowell's H. M. S. Parliament co. matinee and evening, to good houses. This is a Canadian adaptation of Pinocchio, and of course, will be fully understood this side of the line. THE MIRROR is booming.

**TORONTO.**  
Grand Opera House: This house was crowded 24th to see Lotta. She appeared in a highly pleased audience. The Berger Family and Sol Smith Russell satisfied large audiences the balance of the week. E. A. McDowell's co. appear 29th.

**Royal Opera House:** The Tragedians of Kalamazoo in Our School Days drew large houses. There are several old Toronto favorites in the co., and the play is very funny. Col. Robert G. Ingersoll is billed for 5th and 6th.

**Mason and Morgan's Uncle Tom comb.** 24th, to good business. Don't! I beg of you, make fun of this town because we have not had Pinocchio before. You know amateurs don't count, so I did not mention the fact that home talent drew 1,200 people once on a time. Ann Eliza, nineteenth spouse of the late lamented B. Young, Esq., will tell us all about it 30th. Further than this we know not.

## Works as Hard as the Rest of Us.

(Spirit of the Times.)  
This is the programme of a day's work by a veteran actor and dramatist who insists upon calling it play, and still holds his own, in any company, as one of the Gilded Youth: "I have people coming to my house at 9 a.m. on the Irish benefit business. At 10 I rehearse at Wallack's and at the Park Theatre, Brooklyn, at 12 m. I am due at the Herald office on business at 3.30. Have an appointment with my lawyer at 4.45. I dine with B. B., and the party at 6 sharp. At 8 I play Kerry, and the Shaughraun at 9. Don't forget that you are engaged for the supper at 11, and if you can pick me up anywhere during the day I shall be glad to have a chat. My share last week was \$1,893—not up to my usual figures, but £400 would be considered a gigantic share in London, and success does not elevate nor failure depress me." Bless his cheery heart! We should think not, indeed, at those figures.

## PROFESSIONAL DOINGS.

—Joseph Brooks and S. M. Hickey have together leased the Rochester (N. Y.) Opera House at an annual rental of \$4,000. E. F. Benton, the present popular lessee, has under consideration the offers of two proprietors of theatres in other cities.

—C. S. Whitney of the Detroit Grand Opera House is in town. He reports the result of the season as being most satisfactory. Mr. Whitney takes Lawrence Barrett West under his management April 26, for a season of six weeks.

—The Bloom Brothers on the Bowery, have re-opened their establishment after the late fire, and are now prepared to fulfill all orders for the theatrical profession. Especial attention is called to their latest Parisian novelties, and also to their dressmaking department which is now complete.

—E. V. Skinner well-known in the past among professionals through having had charge of all the theatrical traffic over the Erie Railway, makes a change April 1, going over to attend to the same branch of business for the Pennsylvania Railroad. Mr. Skinner is an affable gentleman, who is greatly liked among the people of the profession.

—A Cincinnati correspondent sending to our office to get a copy of last week's issue, writes: "To-day there is not a single MIRROR at any of our newstands. I tried in vain at Hawley's, Perry & Morton's and Warren's. There seems to be only a demand for your paper, as I found plenty of other dramatic papers at all these places—THE MIRROR had all been sold."

—The Tragedians of Kalamazoo opened in Chicago, at Hooley's Theatre, to a large audience, and, judging from the applause, the piece was reasonably satisfactory. Several changes in the company have been made, and others are to follow. The party is not yet in good working order, as the piece as originally written was prepared for certain specialty people, who disappointed at the last moment. Both the piece and people are being rapidly put into shape, and a permanent success seems a reasonable expectation.

## "Rochester Knockings."

Our Grand Opera House, says a Rochester paper, has always enjoyed the reputation of being an orderly and well-managed place of public amusement, a reputation which it has well deserved. Last evening, however, beneath that calm exterior were beats in whom the elements seemed to have combined to produce individuals of the most incendiary description. Before the curtain was rung up for the first act one elegant specimen of manhood stretched himself at full length on a seat in the gallery and refused to move an inch when the rightful claimants for that particular location appeared. He was not too drunk, but just drunk enough to be in good fighting mood, and after a lively resistance it required the united efforts of five stalwart special policemen to fire the intruder ignominiously into the street.

Manager Benton then read the riot act in few but expressive words, and for a time the address acted like oil upon the troubled waters. It was evident, though, that the boys were ripe for mischief, and they kept the people below well informed of their presence by darts made of programmes, which they have learned to launch with exceeding great skill and accuracy. One of these bolts from above struck the ear of the gentleman who manipulates the hoarse bull-fiddle in the orchestra, greatly to his discomfort, and others were shot around where the boys thought they would do the most good. There was no particular outbreak until the last act, but then, for a few minutes, the players on the stage were secondary objects of interest. A big rowdy in the upper gallery commenced to create a disturbance. He was promptly collared and taken out of the house. In the midst of the row a glass globe was broken from one of the chandeliers, and, falling to the floor beneath with a crash, it so frightened a nervous gentleman that he left the house precipitately. It was rather exciting while it lasted, but in a short time order was restored and the play proceeded without interruption.

## THE USHER.

In Ushering  
Mend him who can! The ladies call him sweet.  
—LOVE'S LABOR'S LOST.

Thursday last I attended a charming entertainment given by the Pot Luck Club at Irving Hall. Everybody present was supposed to be something of a celebrity in his or her way, principally in the fields of journalism and the world of letters. The club served a most excellent dinner that was essentially a literary repast in every sense of the word. I enjoyed pates from the hands of Julia Thomas the electrician; a "Lullaby in Lobster" by Fanny Foster; some tartlets manufactured by Mary Kyle Dallas, and beef à la mode prepared by Jennie June Croly. Joaquin Miller was to have made the coffee, but on account of the non-appearance of the poet of the Sierras, there was none. (O mirabile dictu!) The poet John Savage presided at the soup kettle, and turned out a gumbo à la hexameter, that would have done justice to the chef at Delmonico's. Kate Field was there talking about "monologues" and "dress associations" to Dr. Fuller Walker. Clara Morris sent an after-dinner sentiment over the wires from San Francisco, that seemed to please everybody; and Anna Dickinson wrote to say she was so busy in meditating and perpetrating the second act of her new play that she would have to forego the pleasures of the Picnic.

The lady who originated and gave the first entertainment of the kind, Mrs. Marion T. Fortescue, well known in New York society and literary circles, wore a very peculiar but not unbecoming dress. It was made of newspapers, trimmed with newspapers, and her hat was of the same valuable material. I was glancing at this robe of the newspaper newspaper, when some one presented me to the lady, mentioning the fact, in that peculiar glib manner of people not connected with the press, that I was "on the New York Mirror." "Your paper," she represented, said she. "Here it is!" and she showed me a ruffling, or an insertion, or something made up of an editorial from last week's issue, and a part of this very department. "I see another dramatic paper is in your budget," said I, eyeing a blurred piece of Mary Anderson's alleged portrait that was published (gratis) in Hart's organ recently. The disfigurement in question appropriately made a half of the bustle, in conjunction with the Sunday Mercury. "You allude to the Dramatic News?" said Mrs. Fortescue; "oh, yes; it's somewhere there in the back. My maid takes the paper, I believe, and unbeknownst to me she managed to slip it in. It's a horrid sheet, though, and I feel rather ashamed to wear it."

There is a rumor that Josh Hart and his variety company were engaged last week at a theatre in the Bowery. The rumor is probably groundless—at least we saw nothing in the daily press that would lead us to suppose that Mr. Hart had shed his profane presence on the metropolis in a managerial capacity at any very recent date. Even his prime henchman, Byrne the Blackguard, preserved an ominous silence.

## American Actors Abroad.

The American actors in London during the summer season will be distributed as follows: Edwin Booth and Lawrence Barrett are "not going to act," although they will take all their costumes along in case of a theatrical accident; Raymond and the Florences at the Gaiety Theatre; J. S. Clarke and Sothern at the Haymarket; Boucicault at the Adelphi, and Mr. and Mrs. McKee Rankin at Sadler's Wells, under the management of Mrs. Bateman. We mention the Rankins last, but they start and open first, leaving here on April 2, and appearing on the 26th. They take with them an entire American company, and a very strong one. The London cast of The Danites will be as follows:

Alexander Mc Gee..... McKee Rankin  
Charles Godfrey..... W. E. Sheridan  
William Wise..... E. M. Holland  
Washoe-Washoe..... Harry Hawk  
Stubbs..... P. A. Anderson  
Grasshopper Jake..... J. G. Peakes  
Bill Hickman..... M. V. Lingham  
Hezekiah..... G. B. Waldron  
Sam..... J. Richardson  
George Williams..... Little Bell  
Nancy Williams..... Mrs. McKee Rankin  
Sallie Sloan..... Isabel Waldron  
Henrietta Dickson..... Emma Marble

Sadler's Wells is too far out of London—it is like Harlem in New York, or Over-the-Rhine in Cincinnati—but that will not count so much during the Summer. Joaquin Miller is a greater favorite in London than here—a prophet and a poet still has no honor, comparatively, in his own country—and a play with his name to it is certain of distinguished attention. The novelty of an American company will also be attractive, although we need hardly say that most of the company are either of English birth or descent. W. E. Sheridan is one of our best leading men, and as he does not set up for a star, like most of our leading men who go abroad, he ought to be heartily welcomed. There is a strong trades-union feeling among English professionals, and it was displayed very nastily at the Haymarket when Sothern took over Mr. and Mrs. De Vere (both English) and Mr. Holland (the son of an English father) to play in The Crushed Tragedian; but when so many English actors are so warmly received here—when, in fact, our stage is overrun with them—and when whole English companies, like that brought out by Messrs. Perdicaris and Bandmann, received treatment so fair as even to exceed their merits, we hope that the English actors at home will have sense enough to welcome the Rankin party as brothers and sisters in art. The characters they are to play are so new that there will be no room for odious comparisons, and we believe that there is talent in The Danites company which England will be very happy to persuade to remain in the tight little island. Haverly's Mastodon Minstrels will also visit London, and then, for the first time since the visit of Leon and Kelly, the old-established Moore and Burgess Minstrels, at St. James' Hall, will have to look to their laurels. Haverly intends to succeed by force of numbers as well as talent, and his six end men and seven jig dancers, six balladists and seven banjoleists, will cause Pony Moore to sing, with Captain Corcoran:

Say, why is everything  
Either at sixes or at sevens?

We should like to see the looks of the bold Brits when "40—count 'em—40!" first stares them in the face from Haverly's posters on Walling & Co.'s boardings! Mr. and Mrs. Nat Goodwin (Lizzie Weatherby) will spend the summer abroad, and then Mr. Goodwin will return to play the Froliques alone. Mrs. Goodwin remaining a year in London for the benefit of her health.

## The Davenport Week.

(Editorial in Albany Argus, 29th.)

Fanny Davenport will effect her reappearance during the present week at the Leland Opera House, supported by a dramatic company of exceptional ability, trained under her own management in the dramas to be produced. The Eastertide festival will thus be rendered notable here by the fact that the inclination of society to make up in elevated pleasure, for the restraints of the Lenten period will find a capital opportunity for its expression. The plays in which Miss Davenport will appear are those in which her rare abilities and thorough culture are attested at their best. They take a strong hold on the fancy and the feeling of the public. Whether in dramas of romance, of passion, of frivolity, or of suffering, solitude and sacrifice, this actress exhibits strong and well graduated power, finish as well as force of interpretation, an excellent appreciation of the literature as well as the life of the parts assumed and a consummate realization of the requirements of the scenery, attire and business of the plays. Her career has always been on the stage. Her father was one of the greatest actors of his generation. Her mother is an actress of much versatility, and as a dramatic instructor her success and reputation are very marked. The daughter has thus on both sides the right to dramatic fame and the record and surety of the best tuition in her art.

That in the opinion of the critical Miss Davenport is now at the head of her profession in the United States is owing not more to signal advantages of mind and person, or to the great histrionic stock from which she springs, than to the fact of patient, hard and persistent study. Her rise has had nothing phenomenal about it—just as her acting has nothing uneven or disproportionate about it. She began when a child in the primary parts, and she has thoroughly mastered each successive step. Quickness and capability made her stay in the minor departments of her art shorter than that of others, but she learned each one of them well and went to the front neither by favor nor sheer audacity, but by right of tried and proved powers. Her success in comedy and in society plays would alone have sated the ambition of those content merely with success and recognition; but she deliberately went from unequalled approbation in them and dared the exacting chances of the melodrama and of tragedy. There her strength and art were nobly vindicated. She assumed characters which not merely subordinated but suppressed her personality, and her success in them was the result of intellectual qualities alone. In this Miss Davenport has had no imitators, to say nothing of equals, in her period so far on the stage. Other beautiful women have picked parts which they could very largely enact by the easy and complacent feat of being themselves and talking the lines, as a pretext for their appearance and adornment.

Even in dramas in which her personality was fitted perfectly to the parts she took, Miss Davenport made her successes intellectual and sympathetic rather than personal. This caused her higher successes in higher roles to be no surprise to those who had observed her selflessness and the sincerity of her acting in all her characters. Her dramatic career has thus been legitimate and exemplary and is worthy of constant reference for the adoption and encouragement of others. The present season of Miss Davenport has been the most successful of any she has ever played, and more successful than that of any other star in the States. Since her appearance here in the early fall, Leah has been added to her repertoire, and with very marked success. The reception of Albany to Miss Davenport should be ardent, earnest and marked by great throngs of intellectual people at every entertainment. Every play in which she will be seen will minister to instruction and pleasure in large measure. Her coming should be made a proof that dramas and acting of the best kind can rely on the largest patronage of a cultivated capital.

## A Just Tribute.

In commenting editorially upon the failure of Mr. William D. Gemmill to establish the Philadelphia Chestnut as a first-class stock theatre, the Times of that city says: "The effort which Mr. Gemmill has so bravely maintained for five years past—with exemplary zeal, if not always with complete discretion—to support a theatre upon a higher plane than that of the mere showman, a home for the decent drama, where good plays should be well presented by resident actors, has met with failure. In the existing state of the theatrical business it required some courage to undertake this enterprise, but Mr. Gemmill went into it with a sincere devotion to dramatic art which will always be remembered to his honor. He has made the Chestnut a theatre for gentlemen and for ladies; a place where one could always go with self-respect and feel at home in its clean atmosphere. There has been an attention to dramatic proprieties, a liberality and carefulness in the appointments of the stage, and a general air of elegance and rare as it is agreeable. But there is more than this to be said for Mr. Gemmill's management. He has made a very earnest effort to support a good company here, and to give good plays, and though, from an artistic point of view, his course has been somewhat wavering, it has displayed so much of earnestness and intelligence that it well deserved success. That this effort is now abandoned simply means that it is no longer possible to maintain it. Mr. Gemmill has not lacked for public sympathy, but the practical results of his experiment have shown that Philadelphia either would not or could not support a stock theatre, a conclusion which other managers had reached long before. Mr. Gemmill accordingly has surrendered to the inevitable and will hereafter conduct his theatre in accordance with what is now the almost universal system. His experience will probably suffice, for some time to come, to deter anyone else from a theatrical enterprise in which the claims or art shall be recognized at the expense of the managers pocket."

"There are very few stock theatres left in this country now, even in New York. The expense of maintaining a capable company is so great that it does not pay, in the face of the competition from traveling combinations, and now that good companies can be so easily carried from city to city the field for resident companies is necessarily restricted, if not altogether destroyed."

—Helmer & Gluth, theatrical wigmakers, are rapidly growing into popular favor. Mr. Helmer is a very accommodating gentleman and with the aid of Mr. Gluth the firm is making rapid progress.

## Special Rates.

The following from the Chicago Tribune will interest managers and agents: The agreement made Feb. 1, 1880, by the roads centering in St. Louis regarding special rates from that point to Chicago, Cincinnati, Louisville and all points East, did not prove satisfactory to all the roads. A new agreement has now been made, which it is believed, will be carried out in good faith. It provides the following special rates from St. Louis:

Theatrical rates—To Chicago—Five to 9, inclusive, \$7.75 each; 10 to 18, inclusive, \$7.25 each; 19, \$132.75 for the whole party; 20 to 27, inclusive, \$6.75 each; 28, \$184 for the whole party; 29, \$185.25 for the whole party; 30 to 36, inclusive, \$6.25 each; 37, \$226.25 for the whole party; 38, \$227.50 for the whole party; 39, \$228.75 for the whole party; 40 to 45, inclusive, \$5.75 each; 46, \$239.50 for the whole party; 47, \$260.25 for the whole party; 48, \$261 for the whole party; 49, \$261.75 for the whole party; 50 and upward, \$5.25 each. Double the above rates for round trip. Rates from East St. Louis 25 cents less than above. One free pass to advance agent of troupe. Special train, not to exceed two passenger-cars and one baggage-car, \$400. For three passenger-cars, \$450; each additional car, \$150. Sleeping-car to be considered as coach, and if used for night run, berths to be charged for additional at the regular rate. If used for day run, \$50 additional per car to be charged.

For troupes of not more than twenty, using their own car, the rate will be \$180, and for each additional passenger over twenty the rate will be \$9 per passenger.

To Cincinnati or Louisville—1 to 4 inclusive, \$8; 5 to 10 inclusive, \$7.50; 11 to 19 inclusive, \$7; 20 to 29 inclusive, \$6.50; 30 or more, \$6; for 6 to 9 inclusive, one pass; for 10 to 24 inclusive, two passes; for 25 or more, three passes; \$2.50 per passenger additional to be charged to Cincinnati via Louisville.

Parties of less than five must be accredited by manager of theatre as having played in St. Louis. Special train, \$350. Sleeping-car privilege to be charged for at the regular rate.

To Indianapolis—1 to 19 inclusive, \$6.25; 20 or more, \$5.50. Double the above rates for round trip. Rates from East St. Louis 25 cents less than above. For 6 or more, one pass.

To Terre Haute—1 to 19 inclusive, \$5.25; 20 or more, \$4.75. Double the above rates for round trip. Rates from East St. Louis 25 cents less than above. For 10 or more, one pass.

To New York, \$20; Philadelphia, \$19; Washington, \$18; Baltimore, \$18; Harrisburg, \$17; Buffalo, \$15; Pittsburg, \$13; Cleveland, \$12; Columbus, \$10; Toledo, \$10.50; Detroit, \$12.

Above rates may be made for any party who may be accredited as professionals by theatrical managers in St. Louis. To competing points common to Chicago and Alton and Keokuk and Northwestern railroads, 10 or more, two-thirds of regular rates. For theatrical parties of not less than 10 (on solid limited tickets to competitive points), a reduction of 25 per cent. may be made from the unlimited tariff rate. This shall apply to all points to which special theatrical rates are not made.

## Goldmark's New Opera.

(Extract from a Foreign Letter.)

We have all heard of the Queen of Sheba. I think that in most minds she is inseparably connected with a Sunday-school book and a camel very much out of drawing. We had supposed that she, at least, the friend and guest of the wisest of men, was above the breath of slander. But hear what has come to light. A new opera by Goldmark has been brought out this Winter in the principal cities of Germany. It was given here with gorgeous scenery and beautiful costumes, and this is the plot:

When Solomon sent to invite the Queen to pay him that famous visit his messenger was a young man of a good disposition, but somewhat weak character, named Assad, who was betrothed to the very pretty daughter of the high priest. Assad delivered his message in the very choicest Hebrew to the Queen's Chamberlain and started on his return to Jerusalem without having been admitted to the honor of an interview with her Majesty. He had gone but a short distance, when, sauntering out by himself for an afternoon stroll while his retinue were pitching the tents for their encampment, he met a lady of great beauty and engaging manners, with whom he allowed himself to fall into the very steepest sort of flirtation. On his return to Jerusalem the image of this lady was so vivid in Assad's eyes that he found it difficult to greet his fiancée, the high priest's daughter, with sufficient warmth, and Solomon, in a private talk, soon got him to tell the whole story. The wise king was not inclined to make too much of the matter, and advised Assad to forget all about his little slip and marry Malloth (for this was his fiancée's name) with all speed. What was his astonishment, however, and that of Assad, when the Queen of Sheba having arrived shortly after, and having been induced to take off her veil, it turned out that the very lively young person whom Assad had met in the forests of Lebanon was no other than the Queen herself! On the following evening the Queen enticed Assad into a lonely garden, and his emotions overcame him, the young man fainted in her Majesty's arms (for very pretty music), and was left in this insensible condition to be discovered by the whole court. In spite of all this, the marriage proceeded. The ceremony was performed by the bride's father in the temple (most gorgeously mounted), but the entrance of the Queen of Sheba disturbed the bridegroom so much that he fell in a fit and had to be removed by the attendants. He was naturally supposed to be possessed of a devil and was ordered to wander forth into the desert. In the afternoon Solomon entertained the Queen with a very pretty ballet, and she departed in peace to her own land, while poor Assad, who never seems to have had much constitution, was overtaken by a sand-storm and died of the effects of it—or of the fright it gave him—in the arms of the faithful Salomith, who had followed him with her maidens (of the chorus).

All this shocks some good people, I am told; but as the text is written and the music composed by Jews, I don't know that Christians ought to object.

—It is possible that Theall & Williams, of the Novelty Theatre, Brooklyn, E. D., will extend their field of management next season. They are negotiating for another theatre now.

## The Variety Theatres.

For some time past the variety theatre manager has been unusually careful in the selection of his cards for Easter week, and on Monday evening opened his house with an augmented company and a carefully-prepared programme of "unprecedented attractions." The audiences everywhere Monday night were large, and the entertainment offered much better than the average.

At Manager Aberle's Eighth Street Theatre Joseph P. Winter is drawing excellent houses. The attraction is a well-constructed melodrama, called Daniel Boone. The stock company offered the star adequate support, and a very fair representation of the adventures of the historical Kentuckian is given. An olio precedes the play, in which the Jackits-Chys Japanese troupe have first place. Following in rapid succession come Devlin and Tracy, Virginia Stickney, Mary Diamond, and many others in their specialties. On Monday, April 8, Lena Aberle will take a benefit, on which occasion an unusually strong bill will be offered by the stock company and numerous volunteers from other theatres.

The London was literally jammed Monday night with an audience loud in its demonstrations of approval of Manager Donaldson's feast of good things. Most prominent among the bright constellation of stars were the inimitable quartet, the two Murphys, Shannon and Mack. It is unnecessary to say that these four comedians are favorites at the London. They received Monday night a positive ovation. The programme opens with a sketch called Ici l'on Parle Française; then came Gibson and Binney in their Lancashire clog; Dick Rowe, an excellent contortionist; Murphy and Mack in one of their screaming acts called Troubles in America; Mlle. Barretta, vocalist; Campbell and Burke in their lightning change act; Murphy and Shannon, the great German team; Mollie Wilson, a pleasing serio-comic; Cardella and Victorelli, gymnasts; the Deek-staders, Ethiopians of the best kind; McIntyre and Heath, in their new act, Oh, Come, Si; Raymond and Murphy, Irish vocalists, and lastly the champion stout, Ira D. Paine, who gave a matchless performance of glass-ball shooting. The Rivals, in which the Murphys, Shannon and Mack appeared to excellent advantage, closed the bill.

At the Volks Manager Geiselberg is regaling his patrons with a new adaptation of the well-worn legend of Rip Van Winkle's domestic difficulties. Joseph Keane essays the title role, and gives a creditable performance. Lizzie Gale as Gretchen was well received, and the remainder of the cast was satisfactorily filled by members of the stock company. An array of variety people considerably better than the "galaxy of stars" usually billed here, appeared in a succession of acts characteristic of the clan. Ma, Look at Him! a laughable sketch, opened the performance. Then came Harry Lloyd, author, vocalist and composer, with a budget of songs; the Dutch Mendels in an act called Off for America; Eddie Boshell, vocalist; the Mortons and Eddie Brennan, song-and-dance; Harry Muller in Irish specialties; Norton and Woods in a musical act called What Shall We Do Next? Minnie Clyde in her favorite songs; Morgan and Muller in their latest production, The Irish Holiday, and then the realistic story of the Catekils, which closed an unusually long performance.

## What is Pleasing Paris.

Among the curious and interesting spectacles now offered by the theatres of Paris, the performances of the Spanish dancers at the Theatre Taitbout may be cited as the most singular and characteristic. Though these dancers failed in London, Paris accepts them. They are some of les vrais Espagnols of which the Marquis de Campo-Tasso sings in Offenbach's operetta of Les Brigands. The songs, the costumes, the dances, and above all the great liquid eyes and white teeth of the female performers are all genuinely Spanish. Some of the dances are oriental in character, and show the influence of the Moorish occupation of Spain. A very curious and interesting scene is that wherein one of the danseuses, dressed as a bull-fighter, reproduces the various phases of a bull-fight: the waving of a cloak to attract and infuriate the animal, the throwing of the bandilleros, the attack, and finally the dealing of the death-stroke. The maneuvers with the cloak are remarkably graceful. The leading dancer, Mlle. Gomer, is an accomplished artist, and performs her various national dances with an immense amount of dash and vivacity. She bears a strong resemblance to Mrs. Hoey, late of Wallack's Theatre, New York, which is to say that she is a very pretty woman.

## The Mishler Circuit.

Manager John D. Mishler established the well-known and popular "Mishler Circuit," comprising the best show towns of Eastern Pennsylvania, in 1873, and by untiring energy, careful attention to business and liberality, has won an enviable reputation—so much so that very few first-class attractions appear in that section of the State unless under his direction; and, judging by the comments of managers and the newspaper notices of Mr. Mishler, they find it advisable, advantageous and pleasant to do so. He has had this season Barlow, Wilson, Primrose & West, Collier's Banker's Daughter, Tony Denier, Mah'n's Fatinizza, Joseph Murphy, Haverly's attractions, Gus Williams, Denman Thompson, Robson and Crane, Barney Macauley, Fanny Davenport, Pirates of Penzance, An Arabian Night, My Partner—all first-class of their kind. And Mr. Mishler, by becoming more particular every season as to the character of the entertainments he presents, has made a record that any manager could be proud of.

—The Rentz-Santley Novelty Co. produced Sydney Rosenfeld's satire on The Pirates of Penzance, entitled Penn's Aunts Among the Pirates, at Waterbury, Conn. The burlesque is announced with very handsome printing gotten up especially for the piece.

—It is true that Col. J. H. Haverly is looking for a London opening. As the phrase goes, if he could "hire a hall" in a suitable location he would present American successes to the English. It is his purpose to cross the pond whenever he can find time. As for the Standard Theatre, Philadelphia, Manager Haverly will probably close the lease this week. He has offered to take it for eight years at \$8,000 per annum. As to the circus venture which he is credited with having in view, he has no plans for this season—that is, the coming summer; but in the summer of '81, D. V., he will have such an establishment as will be a creditable addition to the Haverly Enterprises.



## THE ACTOR'S FUND.

## A Chat with a Manager's Daughter who is Interested.

The daughter of the manager of a prominent uptown theatre—a very uptown theatre—sat apart from everybody else at the "Pot-Luck Picnic" in Irving Hall, last Thursday afternoon, sipping claret punch and listening to a piano recital by Sig. Villanova. The MIRROR representative saw his chance, and swooped down upon the young lady like a bird of prey.

"May I sit down and talk with you a moment?" asked the scribbler.

"If you like," replied the fair one, with a glance that would have pierced his heart, if he had not realized that he had a duty to perform and that he must not take advantage of the fact of his being connected with that great tribe of heart-breakers, the newspaper men. "Won't you have some aromatic punch?"

Now, a glass of aromatic punch is always welcome to the ever-thirsty scribe, but when that aromatic punch is offered by a pretty young girl, with the faintest of hands and the bluest of blue eyes—why, the temptation is wholly irresistible, and even the most rigid of rigid total abstinents would be pardoned for drinking himself tight under the circumstances. The MIRROR man succumbed, body and soul, dropped into a seat and began studiously drinking in the aromatic punch and the smiles of the manager's fair daughter.

"I wish to interview you, Miss X—," began the reporter.

His sentence was interrupted by the rattling of cups and knives and forks, which was a reminder that Sig. Villanova had finished his pianoforte pyrotechnics and that the Pot-Luck Club and its guests were applauding religiously, as is duty bound.

"Interview me?" replied the young lady, in a very surprised and somewhat shocked tone. "For what purpose, pray?"

"For the purpose of giving the readers of THE MIRROR your opinions concerning the Actor's Fund. You've read of it, Miss X—?"

"Oh, yes," said she, "I've read of it, but I fear my poor little ideas will hardly do the cause any good, after the very excellent ones advanced by Mr. Palmer and the other gentlemen who have spoken on the subject; would they?"

The reporter said that they would be invaluable, that the poor little ideas of such a charming young person would be devoured with the keenest zest and appreciation by the many people to whom THE MIRROR is a weekly necessity. And he added many other similarly gallant remarks that might have been ascribed to the one hand to the appalling influence of the manager's daughter's eyes, or the equally appalling influence of her "aromatic punch."

"If I thought that my views would be of any aid to you or the Fund, I should be very happy to give them to you," said Miss X, seriously.

"They will no doubt have a very excellent effect," replied the reporter; and this assurance satisfied the young lady, who forthwith began talking very fast and very earnestly about the subject in hand.

The conversation was broken and interrupted now and then by songs and speeches at the other end of the room, but the following is the gist of what she said.

"I take a very great interest in the profession, and so does my father. He thinks there ought to be a Fund of just such a character as that THE MIRROR is agitating, and I agree with him perfectly. The actors are so generous and so ready with their own services whenever they are required for charitable purposes, that I think their generosity should be recognized, and if not fully, at least in part, reciprocated by the people who derive so much pleasure at their hands. You know to what extremes poor Miles Venturoli was forced by poverty and misfortune—begging and soliciting bread from door to door and street to street. There was a case that surely shows the need of an Actor's Fund, and one that should act as an incentive toward its instant establishment. Here was a pitiable record of suffering and distress, a record that seems incredible in a city of wealth where she was well and honorably known. Every good man and every good woman of the dramatic profession or interested in its welfare should be impressed with the necessity of some such organized form of relief as that which you propose, and I know that when the matter is well under way they will do their best to forward and accomplish the object desired. I am not a man, therefore I cannot do all that I would, but I am a woman, and like the rest of my sex, I can at least have my say, and spread the plan of the project among all my friends, and in that way assist in enlisting their sympathy and their more substantial aid."

"Your sentiments do you credit, and they may do much more. Who knows?"

The chairs and tables were already being cleared away, and dancing had commenced.

"I won't keep you any longer, Miss X—," said the reporter, as he espied a young gentleman looming up, who evidently had designs upon the young lady's "Order of Dancing."

"Won't you have another glass of aromatic punch?" said she.

"No, thanks; I've imbibed quite enough."

The young man, sure enough, coming up just then, captured Miss X— for the next waltz.

"Do you intend to print everything I've said?" asked the young lady.

"Every syllable."

"But you won't tell my name, Mr. MIRROR, will you?"

"Certainly not, as you wish it."

And then the charitable manager's daughter danced away and was lost to view in the crowd of rapidly revolving Pot-Luckers.

—Bridgeton, N. J., is to have an Opera House.

—Gov. Tabor of Colorado is going to build a new Opera House in Denver.

—M. B. Leavitt and Marcus Mayer sail for Europe in May.

—Twelfth Night will be added to Robson and Crane's repertoire next season. It will be rearranged.

—Sidney Rosenfeld's Very Merry Mariner is to be done at the South Broad, Philadelphia, this month.

—The Minnie Palmer management (Mrs. Kate Palmer, Minnie's mother) has rented the San Francisco Minstrel Hall for four weeks, beginning May 3. The little lady has been modestly successful on the road, and may do something in New York, although none of the regular managers would agree to have the combination at their houses on any terms.

## THE BOUCAULT BROIL.

## Agnes Robertson Suing for Divorce and Maintenance.

Late on Saturday afternoon last, Col. George Bliss obtained the signature of Judge Donohue of the Supreme Court to an order for the arrest of Dion Boucault, the playwright and actor, upon the complaint of his wife, Mrs. Agnes Robertson Boucault, herself an actress of extended fame. This was preliminary to proceedings for a divorce, the arrest being deemed necessary because Mr. Boucault, having closed his engagement at Wallack's Theatre last night, was about to leave the city. Early in the evening Mr. Boucault was served with the order of arrest by Mr. Davidson, the Sheriff's Order-Arrest Clerk, and Deputy Sheriff McGonigal. These officers found him at his rooms over Pinard's at 6 East Fifteenth street, where he was dining. They assured him that they had no desire to inconvenience him unnecessarily, and that his liberty would be promptly secured by obtaining bondsmen. The bail required was \$9,000.

Mr. Boucault sent a messenger to the residence of Mr. Theodore Moss, the treasurer of Wallack's Theatre, with a note explaining the situation and requesting him to bring with him another person able and willing to go on his bond. In a short time Mr. Moss arrived, accompanied by Mr. Lester Wallack. These two furnished bail in the sum of \$9,000 each. Mr. Moss acknowledging the ownership of suburban property valued at \$200,000. These bondsmen were accepted, and Mr. Boucault and his friends went to Wallack's Theatre, where he and Mr. Wallack both impersonated characters in the play of How She Loves Him.

Mrs. Boucault is familiarly known as Miss Agnes Robertson. She was born in Edinburgh, Scotland, in 1833. Before she was eleven years old she appeared in public in concerts. At thirteen, in Hull, England, she began her theatrical career. Her first appearance in London was as Nerissa in The Merchant of Venice, at the Princess Theatre. She was married to Mr. Dion Boucault in 1853—the year of her first visit to this country. She made her New York debut at Horton's in Chambers street.

She says in her complaint that she is the wife of Mr. Boucault, and "has been since September, 1853; that they lived together as husband and wife until 1870, and that they never have been divorced, though since 1870 they have lived separately and apart through a portion of the time, but not recently under the same roof."

Upon her arrival in this country Mrs. Boucault joined her husband, and both acted in Booth's Theatre in a round of the characters they had previously rendered popular in this city. Before that gossip in theatrical circles had declared the actor and actress to be on angry terms with one another. This joint appearance in public did much to silence these rumors. Mrs. Boucault is now living in Sixteenth street in this city.

"She has always conducted herself as a true and faithful wife," the complaint reads, and has never consented to or condoned the infidelity of her husband; that the defendant, in violation of his duty to deponent, has at various times during nine years past been unfaithful to his vows in the City of New York, in London, England, and elsewhere, with one Catharine Rogers, otherwise known as Mrs. Davis; that he has lived with said Catharine Rogers during said period, and has so lived in this city at various times within a year past, and that he is the father of her child, a boy, who is now living, and that they yet live together; that the said defendant has admitted to deponent that he had lived and was living with said Catharine Rogers, and that it is a matter of notoriety, well known to his friends and associates, and not concealed or attempted to be.

"Deponent further says," the paper continues, "that the defendant is about to depart from this State, and that he has, as deponent is informed, no present intention of returning to this State, except to pass through it; that it is announced that his engagement as an actor at Wallack's Theatre in this city will close this evening, and that he is announced to appear in one of the theatres in Baltimore on Monday evening next, and that he is to sail for Europe on April 10, 1880, to be gone indefinitely. Deponent further says that deponent is wholly without income or present means of support, though she owns a house in this city which is mortgaged to about two-thirds of its value, which is less than \$25,000, and which has produced no income for a year past; that she has by the deponent five children living, of whom three are minors, and two of whom are dependent on her for support; that the three minors are aged respectively 17, 13 and 11 years, and that the eldest of the three is a permanent invalid; that in the endeavor to support them she has incurred debt and exhausted what means she had; that the defendant has from time to time paid her support and that of his children, but has done so irregularly and in amounts inadequate to her reasonable support and the support and education of her children; that the last such payment was made in October last, when he deposited to her credit \$23; that he has recently proposed to enter into an agreement with her and a trustee, by the terms of which he was to pay her \$600 sterling annually, in equal quarterly installments, which sum was to be solely for her support, and not for that of the children; that by the same agreement he was to pay the debts of the deponent already referred to, not exceeding \$2,000 in amount, payment to be made within forty days after the execution of the agreement; but that, as a condition of the execution thereof by him, the said defendant required deponent to yield up and surrender to him the custody and control of the said three children; that deponent has in her possession the engrossed copy of said proposed agreement, which was sent by the counsel of defendant to her counsel."

Finally, Mrs. Boucault says that in this paper her husband repeatedly refers to her as his wife. She asks for a bill of divorce for her support, a sum in keeping with his means and her station. She desires the custody of the three children who are minors. She fears her husband will leave this State, and render the action of the court ineffectual. She says she was married in this State, and that both she and her husband now live within its boundaries, whereas the alleged infidelities were in part committed.

She concludes by saying that five years have not elapsed since her discovery of his infidelity, that she has not lived with him since, and that his alleged offences were committed without her consent, connivance, privity, or procurement.

Mr. Dion Boucault sat at his writing table hard at work on Sunday when a reporter called on him at his residence in Fifteenth street. The playwright declared that it was very much against his inclination to talk upon the subject of the complaint made by Mrs. Boucault before Judge Donohue, but as the matter had reached the public there was no longer any reason why he should not break the silence he had imposed upon himself for years. "In view of the fact," he said, "that some time must elapse before charges made by the lady and published in the open court, and as society on one side of the story outside the circle of intimate friends, I am very reluctant to drag my family affairs before the public in any way, but as matters now stand there seems to be no alternative. I have plenty of other things demanding my attention, and here I am. Well, sir, you came for my story and not for my feelings," and the actor buried his face in his hands. After a moment's effort to regain composure and master the sentiments that were swaying him, he went on:

"More than eleven years ago, I put the lady away for good and sufficient cause, and have not lived with her since. Nevertheless, she has been supplied at all times with ample means of support. I left England in August, 1876. Since then she has dissipated \$36,000. I left her in possession of my house in London, the home where she and her children had lived for thirteen years. She deserted it in 1877 and bought and furnished another house, to which she removed her children in defiance of my urgent objection. From that time she began to lead such a mode of life and to encourage associates of such character that she alienated her elder children, who consequently separated from her, and so remain. She visited New York every year to obtain sums of money from me, and on each occasion she succeeded. Last Spring she secured over \$8,000, of which amount she lent \$5,000 to a friend, with whom she returned to London. But on arriving there she circulated the report that she was penniless and destitute."

"Mr. S. L. M. Barlow, who kindly and took lately to represent her, has been for some weeks engaged with Mr. O'Gorman trying to arrange matters. These gentlemen offered, on my behalf, that her debts should be paid and she should receive \$5,000 a year for her private expenses if she would consent to make a home with her younger children; but if she persisted in pursuing her present mode of life and entertaining objectionable associates, then I would give her only \$2,500 a year. Mr. Barlow informed me she preferred the latter arrangement. These negotiations were under consideration on Friday last, when the lady, without, I believe, the knowledge of Mr. Barlow or of Mr. O'Gorman, employed another legal adviser and sprung this new demand by surprise. When the order was served on me last Saturday I was informed that the new legal adviser was waiting and ready to settle then and there, and to withdraw the suit if the settlement was satisfactory—if, in other words, I would pay the lady off. I declined the interview. I regret to take this view of the transaction, but my intention to leave New York to fulfil engagements at Baltimore and London having been publicly announced and advertised during the last seven weeks, it may be asked why these proceedings were delayed secretly until a few hours before my departure if they were not intended as acts of coercion. The earnest entreaty of my elder children to resist further extortion of this kind induces me to stand firm; they join me in regretting the necessity of publicity; but they urge me to accept any opportunity to meet—without seeking it—a scrutiny into these matters, with a view of putting an end to the false reports their mother has foolishly circulated. It may be added that the allegations contained in her complaint are for the most part groundless. But as I shall admit no attempt at compromise it is better to leave such matters to be answered in open court. The lady owns an estate in New York City and another in Chicago, settled on her by me in 1860. She has during the last three years raised \$12,500 on this property. I was, of course, a party to the deed, and responsible as bondsman for these loans. They form part of the \$36,000 she has lately dissipated. The lady is fifty-one years of age and has been thirty-five years on the stage. I make no statement for which I have not ample vouchers."

## Tony's Troupe for the Road.

The troupe now organized for Tony Pastor's traveling season is one of the strongest in numbers and talent he has ever marshaled. The company will comprise the following:

Harry and John Kernell, who are as familiar as household words; Bryant and Hoey, comedians and musical experts; the four Eccentrics—four comical geniuses who to a ready wit and comical expression add an incongruity of form and stature that is productive of great mirth; the Four St. Felix Sisters, young ladies happily endowed with grace and comeliness and cultured as vocalists and dancers; the Twin Sisters French, Misses Lena and Minnie, who are almost alike in form and feature; Fanny Beane and Charles Gilday, who produce some entertaining interludes, in which the grace and finish of Miss Beane is amusingly caricatured by Mr. Gilday; Flora Moore, who imitates the masculine Irish vocalist, with voice and gesture perfect; the Three Rankin Brothers, entertaining musicians, cultivated singers and excellent dancers; Charles Diamond, whose solos upon the harp are pronounced excellent, and who possesses a rich and decidedly pleasing voice; Lina Tetterborn, a soubrette of good ability, pleasing voice and features, and Bonnie Rummels, a Dutch comedian, whom all New Yorkers know to be funny. The burlesque upon The Tourists will be reproduced, and with a cast superior to the original, with many new features added that promise to make it a more positive success.

## The Popular Dramatic Paper.

(Ottawa Canada Herald.) For extracts regarding the movements of leading professionals and combinations we are indebted to the New York MIRROR, the popular dramatic paper of America.

—W. T. Stephens and Minnie Oscar Gray, with their dogs Romeo, Zip and Hero, are packing the American Theatre, in Third Avenue, this week. These dogs are wonderful in their intelligence, and are little short of human in their knowledge of stage business. Next week they appear at the Volks.

—Joseph R. Burgess, a well-known minstrel, died in Providence, R. I., 28th.

## PERSONAL.

HARKINS.—Will Harkins dropped in to see us on Monday, looking well and handsome as ever.

AT LAST.—Agnes Robertson comes to her senses and does what she ought to have done years ago.

WILTON.—We are pleased to know that Miss Ellie Wilton is recovered from her recent severe illness.

CHANDOS.—Alice Chandos has assumed, at short notice, the role of an heiress. About \$70,000 is the amount.

JORDAN.—Mabel Jordan is lying ill at her home in Twenty-third street. She is suffering with rheumatic fever.

LEWIS.—James Lewis does not go to Daly's next season, as has been reported, but takes Harry Beckett's place at Wallack's.

LEE.—Amy Lee seems to be captivating all the Western press men, to judge from the gushing notices she gets everywhere.

LEWIS.—Catherine Lewis has been advised by her physician not to sing again this season. She seriously thinks of accepting the advice.

RICE.—Charles Rice was in town Monday, having run on from the West for a few days to see his family. He was looking remarkably well, and reported business with the Evangeline troupe as being immense.

WEATHERS.—We regret to learn that Eliza Weathersby's health continues poor. The services of a substitute are often called in to replace her in Hobbies. Miss Weathersby will take a long and much needed rest at the close of the season. She will return to England and remain there for some time.

DAVENPORT.—The rumors floating about to the effect that Augustin Daly charges Fanny Davenport a royalty of \$300 a week for Pique are groundless. Mr. Daly would not forget so far the debt of gratitude he owes Miss Davenport for the assistance she rendered him at the Fifth Avenue Theatre in his dark days.

TETTERBORN.—We publish this week a portrait of clever Lena Tetterborn, who goes out with Tony Pastor's traveling company for the Summer. She has made herself a great favorite with the public here, and she will please the people through the country. Vivacious, with a good voice, she has all the qualities that go to make up an attractive soubrette.

PRICE.—The Troy Budget says: "Some years ago, while Fanny Davenport was at the zenith of her career at Daly's Theatre, New York, the man who is now her husband was playing little utility parts at the Opera House in this city, and went through the Winter without an overcoat." Very true; and it happens that he was under the person now playing low comedy in his wife's company at \$12 a week. The more credit to him.

CONLY.—George A. Conly is the first American vocalist who has ever taken the position of principal basso in the Italian Opera in London. The London Times pronounced his voice "an organ of superb timbre," and compares it favorably with that of Carl Fornes. During the gentleman's sojourn in Europe he has acquitted himself creditably in both Italian and English opera. Mr. Conly is a native of Philadelphia, and appeared first in opera with Caroline Richings' English Opera troupe.

## PROFESSIONAL DOINGS.

—Lotta will make Merry England merrier next season.

—C. C. Reeve remains as treasurer at Haverly's Niblo's Theatre.

—April 19 John T. Raymond appears at the Grand Opera House.

—Hayden Tilla, the tenor, has joined the San Francisco Minstrels.

—Joseph Murphy is to appear at Haverly's Niblo's Theatre shortly.

—Fanny Davenport opens for two weeks at the Boston Museum May 3.

—The play of Daniel Rochat has been for hidden in Alsace and Lorraine.

—Tony Denier's Pantomime troupe appears at the Windsor April 12.

—The profits of Mary Anderson's present season will approximate \$45,000.

—Ida Van Courtland is a late addition to Power's Dr. Clyde combination.

—Uncle Dick Hooley is meeting with success in Boston. We are glad of it.

—Rose Lisle is playing Gervaise in Drink with the Boston Theatre company.

—Charles P. Brown is to write a libretto for an opera by Prof. S. A. Pearce.

—R. E. Stevens connection with Fanny Davenport's combination has ceased.

—Tony Pastor opens his traveling season at the Philadelphia Walnut on Monday.

—E. H. Gouge will have a benefit at the Union Square next Thursday afternoon.

—Pearl Eytling is playing this week in Wives at Col. Sinn's Theatre, Brooklyn.

—Mr. and Mrs. Florence have passed nearly thirty years of double blessedness.

—George Thatcher is to have a benefit at the San Francisco Minstrel Hall next Wednesday evening.

—Clinton Stuart (Walsingham) has joined John T. Raymond's company. He appears as Clay Hawkins.

—Abbey & Hickey's Humpty Dumpty opens at the Philadelphia Academy for two weeks April 19.

—Barney Macanley's company passed through New York City on Monday, on their way East.

—John Dingess, late of the Widow Bedott combination, goes in advance of Tony Pastor.

—Cassidy's Arabian Night filled a very profitable engagement at the Pittsburg Opera House last week.

—Louis James and wife (Marie Wainwright) will probably take out a company of their own next season.

—Bangor, Maine, is determined to have an Opera House. Bangor, Maine, should be encouraged in her determination.

—Twixt Love and Duty is the name of a new play written for John E. Owens by Dr. Callaghan of San Francisco.

—Frank Cushman of the Mastodons has bought his mother a house and lot. Frank is in every way an exemplary minstrel.

—Fannie Beane and Charles Gilday travel with Tony Pastor. They are among the neatest of the neat in the sketch business.

—J. H. Haverly has bought D. R. Locke's interest in Widow Bedott—for which he paid a good round sum. Locke will not retire from the theatrical field, having something in view for next season of which he has great hopes—a debutante they say.

—The Opera House at Evansville, Ind., has been sold under foreclosure for \$21,000. George P. Russell & Co. were the purchasers.

—Ninon Ducloux is organizing another burlesque company. She has certainly had great experience in organizing burlesque companies.

—Annie Wakeman very cleverly replaced Maggie Harold at Niblo's Garden last Thursday evening, as Rosa Maybloom in the Arabian Night.

—Tony Pastor has given substantial aid to the unfortunate danseuse Venturoli. Many a worn-out professional has had reason to bless Tony.

—The stockholders of the Academy of Music have tendered a grand benefit to Impresario Mapleson, which will come off on Tuesday evening.

—Next week Lillie Eldridge will replace Gusie De Forest as leading lady of the Frederick Paulding combination. This party is now in the Northwest.

—The Weatherlys Goodwin Frohiques opened at Haverly's Theatre, Chicago, on Monday night of this week to \$1,600. This is a tremendous business for five people.

—Mitchell's Pleasure Party had an enthusiastic reception in Cincinnati last week, and the press was a unit in praise of Otr Goblins. This piece ranks with The Brook, Hobbies, Tourists, etc., and is one of the most clever conceits of that versatile actor and author, William Gill.

—There are eight companies of importance traveling through Texas, and of that number Haverly's Juvenile Pinafore company is playing to the best business. The company is under the able management of C. E. Blanchett, a gentleman well fitted for the position.

—Col. Sinn of the Park, Brooklyn, has accepted a play from the pen of J. W. Shannon of Wallack's, which will be produced before the close of this season. The Brooklyn manager has also signed the contract with Genevieve Ward for next season. Forget-Me-Not will be the attraction.

—Lester Wallack, A. M. Palmer and Sheridan Shook have united in petitioning the Board of Aldermen not to pass the ordinance providing for licensing ticket speculators. They say that if let alone the business will die out, but if legalized, recognition will be given to a trade only approved of by the wealthier class of people.

—Kit Clarke, manager of the Rentz company, was in New York this week, closing summer dates for his troupe, which has been very successful on the road this season. Its roster has been enlarged by the addition of Edith Lyle, character vocalist; Carrie Lewis, serio-comic; Master Willie Hummel, cornet soloist; and Charles Glidden, banjoist, Eben F. Lindsey, leader of the Rentz orchestra, and Alice Wetherell, violinist and cornetist, were married at Saugerties on the 24th.

—Kate Field will introduce her monologue to the New York public at Chickerling Hall on April 9. It is entitled "Eyes and Ears in London," and has been fully described by our Boston correspondent. The entertainment was very favorably received at the Hub, and will no doubt attract the fashionable of the Metropolis as well as the critical public. Miss Field is a brilliant and versatile American woman who has spent several years in the capitals of Europe, principally in London, and has had ample opportunities, and doubtless has improved them, to study in the best schools of acting, and there can be no doubt of her intellectual and artistic advancement. The performance which she now presents is not one that assumes to deal either with ideal characters or deep human emotion; but it is one that shows characteristic contemporary types, and includes in its scope various musical effects, comic drawings, dreamy bits of sentiment, and flashes of humor.

—Kit Clarke, manager of the Rentz company, was in New York this week, closing summer dates for his troupe, which has been very successful on the road this season. Its roster has been enlarged by the addition of Edith Lyle, character vocalist; Carrie Lewis, serio-comic; Master Willie Hummel, cornet soloist; and Charles Glidden, banjoist, Eben F. Lindsey, leader of the Rentz orchestra, and Alice Wetherell, violinist and cornetist, were married at Saugerties on the 24th.

—Kate Field will introduce her monologue to the New York public at Chickerling Hall on April 9. It is entitled "Eyes and Ears in London," and has been fully described by our Boston correspondent. The entertainment was very favorably received at the Hub, and will no doubt attract the fashionable of the Metropolis as well as the critical public. Miss Field is a brilliant and versatile American woman who has spent several years in the capitals of Europe, principally in London, and has had ample opportunities, and doubtless has improved them, to study in the best schools of acting, and there can be no doubt of her intellectual and artistic advancement. The performance which she now presents is not one that assumes to deal either with ideal characters or deep human emotion; but it is one that shows characteristic contemporary types, and includes in its scope various musical effects, comic drawings, dreamy bits of sentiment, and flashes of humor.

—Kit Clarke, manager of the Rentz company, was in New York this week, closing summer dates for his troupe, which has been very successful on the road this season. Its roster has been enlarged by the addition of Edith Lyle, character vocalist; Carrie Lewis, serio-comic; Master Willie Hummel, cornet soloist; and Charles Glidden, banjoist, Eben F. Lindsey, leader of the Rentz orchestra, and Alice Wetherell, violinist and cornetist, were married at Saugerties on the 24th.

—Kate Field will introduce her monologue to the New York public at Chickerling Hall on April 9. It is entitled "Eyes and Ears in London," and has been fully described by our Boston correspondent. The entertainment was very favorably received at the Hub, and will no doubt attract the fashionable of the Metropolis as well as the critical public. Miss Field is a brilliant and versatile American woman who has spent several years in the capitals of Europe, principally in London, and has had ample opportunities, and doubtless has improved them, to study in the best schools of acting, and there can be no doubt of her intellectual and artistic advancement. The performance which she now presents is not one that assumes to deal either with ideal characters or deep human emotion; but it is one that shows characteristic contemporary types, and includes in its scope various musical effects, comic drawings, dreamy bits of sentiment, and flashes of humor.

—Kit Clarke, manager of the Rentz company, was in New York this week, closing summer dates for his troupe, which has been very successful on the road this season. Its roster has been enlarged by the addition of Edith Lyle, character vocalist; Carrie Lewis, serio-comic; Master Willie Hummel, cornet soloist; and Charles Glidden, banjoist, Eben F. Lindsey, leader of the Rentz orchestra, and Alice Wetherell, violinist and cornetist, were married at Saugerties on the 24th.

—Kate Field will introduce her monologue to the New York public at Chickerling Hall on April 9. It is entitled "Eyes and Ears in London," and has been fully described by our Boston correspondent. The entertainment was very favorably received at the Hub, and will no doubt attract the fashionable of the Metropolis as well as the critical public. Miss Field is a brilliant and versatile American woman who has spent several years in the capitals of Europe, principally in London, and has had ample opportunities, and doubtless has improved them, to study in the best schools of acting, and there can be no doubt of her intellectual and artistic advancement. The performance which she now presents is not one that assumes to deal either with ideal characters or deep human emotion; but it is one that shows characteristic contemporary types, and includes in its scope various musical effects, comic drawings, dreamy bits of sentiment, and flashes of humor.

—Kit Clarke, manager of the Rentz company, was in New York this week, closing summer dates for his troupe, which has been very successful on the road this season. Its roster has been enlarged by the addition of Edith Lyle, character vocalist; Carrie Lewis, serio-comic; Master Willie Hummel, cornet soloist; and Charles Glidden, banjoist, Eben F. Lindsey, leader of the Rentz orchestra, and Alice Wetherell, violinist and cornetist, were married at Saugerties on the 24th.

—Kate Field will introduce her monologue to the New York public at Chickerling Hall on April 9. It is entitled "Eyes and Ears in London," and has been fully described by our Boston correspondent. The entertainment was very favorably received at the Hub, and will no doubt attract the fashionable of the Metropolis as well as the critical public. Miss Field is a brilliant and versatile American woman who has spent several years in the capitals of Europe, principally in London, and has had ample opportunities, and doubtless has improved them, to study in the best schools of acting, and there can be no doubt of her intellectual and artistic advancement. The performance which she now presents is not one that assumes to deal either with ideal characters or deep human emotion; but it is one that shows characteristic contemporary types, and includes in its scope various musical effects, comic drawings, dreamy bits of sentiment, and flashes of humor.

—Kit Clarke, manager of the Rentz company, was in New York this week, closing summer dates for his troupe, which has been very successful on the road this season. Its roster has been enlarged by the addition of Edith Lyle, character vocalist; Carrie Lewis, serio-comic; Master Willie Hummel, cornet soloist; and Charles Glidden, banjoist, Eben F. Lindsey, leader of the Rentz orchestra, and Alice Wetherell, violinist and cornetist, were married at Saugerties on the 24th.

—Kate Field will introduce her monologue to the New York public at Chickerling Hall on April 9. It is entitled "Eyes and Ears in London," and has been fully described by our Boston correspondent. The entertainment was very favorably received at the Hub, and will no doubt attract the fashionable of the Metropolis as well as the critical public. Miss Field is a brilliant and versatile American woman who has spent several years in the capitals of Europe, principally in London, and has had ample opportunities, and doubtless has improved them, to study in the best schools of acting, and there can be no doubt of her intellectual and artistic advancement. The performance which she now presents is not one that assumes to deal either with ideal characters or deep human emotion; but it is one that shows characteristic contemporary types, and includes in its scope various musical effects, comic drawings, dreamy bits of sentiment, and flashes of humor.

—Kit Clarke, manager of the Rentz company, was in New York this week, closing summer dates for his troupe, which has been very successful on the road this season. Its roster has been enlarged by the addition of Edith Lyle, character vocalist; Carrie Lewis, serio-comic; Master Willie Hummel, cornet soloist; and Charles



## AN ACTING FAMILY.

## Death of Alice Wren, One of its Conspicuous Members.

Alice Wren, a member of the well known Wren family, and late of Gus Phillips' company, was buried from her late home in Williamsburg on Thursday. Miss Wren was a remarkable woman, and her life experience was full of vicissitudes. Her parents were actors, and their nine children have nearly all figured on the stage in one capacity or another. Prior to the war the Wren juveniles were a well-known organization. The company disbanded when the war broke out, and her mother, who was a patriotic woman, applied for the position of nurse in the Sixty-first New York Volunteers, of which two of her sons were members. When fears were entertained of an invasion of Washington by the Rebel army, Mrs. Wren went to Washington, taking her two daughters, Alice and Martha, with her. The wounded and dying were being sent back from the front by hundreds, and hospital facilities were extremely limited. Mrs. Wren, at her own expense, established a hospital and offered her services as matron. She toiled without compensation. Her two daughters, though very young, acted as nurses.

When peace was declared the Wren company was again organized and went on a Southern tour. The musical education of Alice had been attended to in her early youth. Indies and visited South America, and in the and her pure, sweet voice gained for her many encomiums from the public and the press. She essayed small parts, and was looked upon as a prodigy. When the company returned from the South Edwin Eddy secured her services, and with him she traveled all over the country. In 1870 Mrs. Wren died, and shortly afterward Alice and her sister Eliza made a trip to California, and it was on the way there that the young lady first exhibited the bravery and firmness of mind for which she was ever afterward noted. The company with which they were traveling had a skirmish with the Indians, and while the other females were terrified with fear Alice acted like a heroine. The young woman, who was then scarcely sixteen years of age, received a good offer from Mme. Cora, the celebrated ventriloquist, and with her started for Australia on what afterward proved to be a seven years' trip around the world.

Alice Wren was known on the bills as a "second-sight" artist, a character in which Haidee Heller has since become so famous. They went to Australia and thence to New Zealand. From there they returned to Australia, and then proceeded in turn to Oceania, South Africa, Natal and back again to Australia. Alice was a great favorite in the latter place, and literally coined money there. They then went back to Natal, and about that time news was received here that Alice had been killed. No tidings were received of her for some time, and her family mourned her as dead. Shortly afterward word was received that she was alive and well and still on her travels. While in Zululand one of the native princes fell in love with her, and insisted upon making her his wife. He offered the manager twenty head of oxen for her, and his efforts to secure her at last became so offensively strenuous that the company was compelled to leave in the night. They then passed through the West year 1877 returned to America. While in the foreign lands the young girl experienced many hairbreadth escapes, and on several occasions the New York papers reported her death.

Upon her return Miss Wren went on a lecturing tour, taking for her subject "Around the World." She proved a success upon the platform, but the old longings for stage life again took possession of her, and when "Duffy Goff" started out with his Under the Gaslight company she became a member of it, taking the part of Peachblossom. Seven weeks ago, while playing in Binghamton, Miss Wren became suddenly ill and was compelled to return to her home in Williamsburg. She sank rapidly, and on March 16 she died. The physicians who attended her said that a complication of diseases carried her off, but her brothers, Assemblyman George Wren and Oliver W., of the Princess Toto company, are of the opinion that she contracted the disease in Africa which ended in her death.

While in South Africa, a little insect known as the "tzek," something similar to our native woodtick, made its way under her flesh, and it is believed poisoned her blood. The insect is most deadly in its effect upon cattle. Miss Wren constantly complained of pain in the member supposed to have been affected. Rev. Mr. J. J. White preached the funeral sermon on Thursday last, and many notable persons were present. The coffin was literally covered with flowers. The body was followed to the grave at Cypress Hills by a large number of mourning friends and relatives. Among the latter were Assemblyman Wren, Oliver Wren, Martha Collins, wife of James Collins of Cincinnati—brother and sister of the deceased—and the other members of the family who had been her companions when she first appeared in public.

## Good Hotels.

Hotel accommodations for travelers are of the greatest importance to persons who have to move about the country on business. "Just where to go" is what every man wants to know when he leaves home. The Grand Union Hotel, opposite Grand Central Depot, New York City, is a very popular resort, because the attendance there is prompt and satisfactory. The charges are reasonable and the manage complete. Try it. Families can live better for less money at the Grand Union Hotel than at any other first-class hotel in the city. Be careful to see that Grand Union Hotel is on the sign where you enter.

## NELSON DECKER.

Alhambra Comedy and Dramatic Co. En Route

## NANNIE EGBERTS.

Disengaged. Address care agents or MIRROR office

## N. S. WOOD.

Boy Detective and other Specialties. Address this office.

## OWEN FAWCETT.

Galley Slave Co. En Route. Address C. R. GARDNER, 12 Union Sq.

## O. H. BARR.

The Baron in Campbell's Galley. En Route.

## OGDEN STEVENS.

243 West 14th Street. New York.

## OSCAR WOLFF.

Walking Gent. Address 36 E. 12th St.

OLIVER W. DOUD. Stage Manager Jos. K. Emmet. Season 1879-80.

PERCY HUNTING. Daly's Arabian Night Co. Season 1879-80.

PHILIP BECK. Bandmann's Combination. En Route. Iago, Romeo, Macduff, Richmond, Gratiano

ROSA RAND. As Cicely Blaine in Bartley Campbell's Galley Slave. Address this office.

RAYMOND HOLMES. Comedian. Weathersby-Goodwin Froliques, Season '79-80

REGINA DACE. Daly's Theatre. Season 1879-80.

ROSE LEE. As the Princess Angelina In Enchantment, at Niblo's Garden

ROSE LISLE. Address care NEW YORK MIRROR

RANDOLPH MURRAY. As Antipholos of Ephesus with the J. H. Wallack Company.

ROSE ADRIEN. Soubrettes and Boy Characters. Address care Dramatic Agents

SEDDLEY BROWN. Stage Manager Professor Co. Address this office.

SADIE BIGELOW. Armida in The Black Crook. Niblo's Garden.

SIDNEY SMITH. H. M. s. Parliament. E. A. McDowell Co., Canada.

SARA LASCCELLES. Daly's Theatre, 1879-80. Permanent business address, 12 Union Sq

T. H. BURNS. In Bartley Campbell's Galley Slave. Season 1879-80.

T. WILMOT ECKERT. Leading Tenor. Care C. R. Gardner, 12 Union Square.

VENIE G. CLANCY. Leading Female Roles. Weathersby-Goodwin Froliques, Traveling

VYVYAN PALGRAVE. Leading or Juveniles. Address care of F. J. Healy, 164 La Salle Street, Chicago, Ill.

W. S. SCHMITT. With Bowers-Thompson Com. Season 1879-80. 61 W. Main St., Louisville, Ky.

WILLIAM H. NEWBOROUGH. Second Tenor. Daly's Theatre.

W. V. RANOUS. Chanfrau Combination. En Route.

W. D. TURNER. Agent for Frank Chanfrau. Address this office

WALTER EDMUNDS. Daly's Theatre. Season 1879-80.

ST. LOUIS, MO. OLYMPIC THEATRE.

CHAS. A. SPALDING. Proprietor & Manager. GRAND OPERA HOUSE.

JNO. W. NORTON. Proprietor & Manager. The largest, best appointed and best located Theatres in the city.

Address all communications to JNO. W. NORTON, Grand Opera House, St. Louis, Mo.

NEW OPERA HOUSE. YPSILANTI, MICH.

Just erected at a cost of over \$18,000. All modern improvements. Everything complete. Now ready for rent, or will play first-class combinations on shares. Address OPEKA HOUSE COMPANY, Ypsilanti, Mich.

TAYLOR'S OPERA HOUSE. TRENTON, N. J.

SHARING TERMS ONLY. None but first-class attractions admitted. Nights limited to the requirements of the city. Grand orchestra of forty pieces furnished when needed. Legislature in session January, February and March. Address JOHN TAYLOR, Manager.

THE MASONIC OPERA HOUSE. OSKALOOSA, IOWA.

Located on the C. E. I. & P. K. & D. M. and I. C. Railway. Seats 1,000. Stage 35x58 feet. Fourteen scenes and five dressing rooms. Auditorium on ground floor. Good show town. Will show only with first-class companies. Address G. N. BEECHLER, President.

GRISWOLD OPERA HOUSE. TROY, N. Y.

This house has been newly painted and refitted throughout and entire new scenery added. Will play first-class combinations on sharing terms or rent. Have open dates in March, April and May. Address W. D. VAN ARNUM, Manager. Or, C. R. GARDNER, 12 Union Sq., N. Y.

GRAND OPERA HOUSE. SYRACUSE, N. Y.

This house is finished in the most magnificent manner, and after the style of a regular modern theatre, with parquette, parquette circle, balcony and gallery. First-class attractions will be liberally dealt with. Address LYNCH & MOORE, Proprietors, Syracuse, N. Y.

WILLIAMS' OPERA HOUSE. ATTICA, N. Y.

Just completed. Fine stage and dressing rooms. Heated by steam and lighted by gas. New scenery and Drop Curtain painted by Fred Stanfield of Buffalo, N. Y. Scenes in flats and all modern stage improvements. A good show town. Rent reasonable. N. Y. Central and Lake Railways all stop at Attica

SINK'S OPERA HOUSE. ROME, N. Y.

A. J. SINK. Proprietor. Rent per night \$45. Only first-class companies played on per cent. W. S. SINK. City Bill Poster.

NEW ORLEANS, LA. SEASON OF 1880-81.

BIDWELL'S ACADEMY OF MUSIC.

RECONSTRUCTED, ENLARGED AND IMPROVED.

ST. CHARLES THEATRE.

THE LARGEST AND MOST COMMODIOUS THEATRE IN THE CITY.

Recently purchased by me, will be put in thorough order for the season of 1880-81. BOTH OF THE ABOVE THEATRES WILL BE UNDER MY PERSONAL MANAGEMENT. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with D. BIDWELL, Proprietor and Manager.

ROYAL OPERA HOUSE, TORONTO, CANADA.

Mr. M. KERO. Lessee. Mr. LUCIEN BARNES. Manager.

THE BOOM OF THE ROYAL.

"THE PEOPLE'S THEATRE."

Great Success Under New Management.

Having played the following to splendid business: Minnie Palmer's Boarding-school; Thurbury's Concert Co. (house all sold before arrival of company in town); Kate Girard in Prejudice; Alice Oates (open Co.); Gill's Goblins.

Engagements to come: Grau's French Opera Co.; J. Clinton Hall's Strategists Co.; Annie Pixley's Miss Co.; Tragedians of Kalamazoo, and many others.

Address LUCIEN BARNES, Manager Royal Opera House, Toronto, Ont.

Or, C. R. GARDNER, 12 Union Square, N. Y.

UNION SQUARE THEATRE TRAVELING COMBINATION.

Mr. Palmer respectfully announces to his fellow managers and the public that he has arranged for the ensuing season to have the recent popular successes of the

UNION SQUARE THEATRE represented throughout the country, with new and elegant scenery and a carefully selected company of artists.

The Repertoire of the Company will consist of THE BANKER'S DAUGHTER, THE DANICHERS, and A CELEBRATED CASE.

The whole to be under the management of Mr. JAMES W. COLLIER.

Managers desiring dates should address, JAMES W. COLLIER, Union Square Theatre, Or, Mr. C. T. ATWOOD, Business Agent, A. M. PALMER.

HELMER & GLUTH.

75 EAST THIRTEENTH STREET, between Fourth Avenue and Broadway

WIGS & THEATRICAL TOILET SUPPLIES. Powders, Paints, Creams, &c. We control the manufacture of the

NEW STANDARD WIG by patent. Superior to any other make in point of excellence and durability.

SEND STAMP FOR PRICE LIST.

WITH MR. J. E. BAKER,

THE DISTINGUISHED CRAYON ARTIST AND DESIGNER.

In charge of our THEATRICAL DEPARTMENT, customers may feel confident of securing the highest grade of work.

FORBES' LITHOGRAPH MFG CO., 181 Devonshire Street, Boston.

SIMMONDS & BROWN, Agents, 363 Broadway, New York.

J. J. SPIES, GENERAL DRAMATIC AGENT.

NEW YORK MIRROR BUILDING, 12 UNION SQUARE, N. Y.

Directly connected with C. R. GARDNER.

MADAME P. A. SMITH, THEATRICAL DRESSMAKER.

MODES DE PARIS. 117 WEST TWENTY-THIRD STREET, N. Y.

The dresses worn by Adele Belgarde at Havre's were designed by Mme. Smith.

All the latest Parisian fashions received at our establishment as soon as issued in Paris. Actresses will find it to their advantage to give me a call.

MISS IDA JEFFREYS.

LEADING BUSINESS.

PERMANENT ADDRESS: NEW YORK MIRROR.

PEARL EYTINGE.

IN WIVES. PARK THEATRE, BROOKLYN.

Address this office.

STURGES' EXPRESS.

Professionals arriving in New York will find it to their advantage to hold their Checks and bring them to this office. Trunks delivered for 25 cents each. Contracts made with Advance Agents, leaving or passing through New York, at the most reasonable terms.

Suite at ALL DRAMATIC AGENCIES.

THEATRICAL SHOES.

347 SIXTH AVENUE.

REGAN'S.

VAN NESS HOUSE, BURLINGTON, VERMONT. The finest in Northern Vermont. Liberal arrangements with Dramatic and Musical Organizations. D. C. BARBER, O. B. FERGUSON, Proprietors.

HYDE & BEHMAN. Proprietors and Managers. Hyde & Behman's Theatre, Brooklyn

WINDSOR THEATRE, Bowery, below Canal Street.

THE PEOPLE'S THEATRE—AT POPULAR PRICES.

JOHN A. STEVENS. Lessee. FRANK B. MURTHA. Manager.

THE LARGEST THEATRE IN NEW YORK—HOLDS 4,000 PEOPLE.

Refitted and redecorated in modern style.

Another great attraction for

EASTER WEEK.

JOSEPH PROCTOR,

The far-famed tragedian and original JIBBENAINOSAY.

In the celebrated Indian romance, NICK OF THE WOODS.

As performed by him in various parts of the world over 3,000 times to delighted audiences.

A strong and carefully selected company will support Mr. Proctor, and new scenery and new effects will give realism to the grand and weird romance of early border life.

MISS FANNY DAVENPORT

STARRING TOUR.

ROSALIND, IMOGEN, LEAH, JULIET, MABEL RENFREW, LADY TEAZLE, PAULINE, ETC.

FIRST-CLASS COMPANY.

Time All Filled.

Permanent address, Care NEW YORK MIRROR.

DENMAN THOMPSON

AS JOSHUA WHITCOMB.

J. M. HILL. Permanent address, Clark and Madison Streets, Chicago, Ill.

PROCESS AND PHOTO-ENGRAVING.

THE LINGARDS

ARE NOW PLAYING IN AUSTRALIA.

And will not return to America till September, 1880. All letters to post-office, Melbourne, or 126 E. 37th Street, New York.

WM. HORACE LINGARD, ALICE D. LINGARD.

MISS MAUDE GRANGER.

ENGAGED FOR LEADING BUSINESS

IN FAIRFAX AND THE GALLEY SLAVE

Address care this office

D. H. HARKINS,

Starring Tour, England

PERMANENT ADDRESS,

American Exchange, 449 Strand, London, Eng.

CATHERINE LEWIS,

PRIMA DONNA.

Daly's Theatre.

Address care of NEW YORK MIRROR.

THE FLORENCE

IN THE MIGHTY DOLLAR.

ROUTE 1879-80.

Sandusky, 25; Springfield, O., 26; Dayton, 27; Richmond, Ind., 28.

Permanent Address, 5th Avenue Hotel, N. Y.

OWENS' ACADEMY OF MUSIC,

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARKON, Business Manager,

Charleston, S. C.

UNION SQUARE THEATRE

Broadway and 14th Street.

MR. A. M. PALMER. Proprietor and Manager

NEW YORK, March 3, 1880.

TO MANAGERS, THE PRESS AND THE PUBLIC: It has come to my knowledge that various companies of actors are playing the Union Square version of the

TWO ORPHANS,

and advertising themselves as the UNION SQUARE COMPANY or the UNION SQUARE THEATRE COMPANY, and in some cases as the UNION SQUARE COMBINATION, the evident intention being to create the impression that they are the company from this Theatre and under my management. I desire thus publicly to notify all interested that any such use of the trade-mark of the Theatre is as FRAUDULENT as is the unauthorized use by them of my version of the Two Orphans, and I respectfully ask the assistance of managers and the press in defeating these most annoying efforts to defraud both the public and myself.

There is but one UNION SQUARE THEATRE COMPANY, and that is the Company actually playing in the Union Square Theatre during the regular season. The only other organization which is authorized to use, in any way, my name or the name of the Theatre, is Col. B. B. Banker's Daughter Company, which is formed under my personal supervision and has the exclusive right to represent my plays.

A. M. PALMER

EN ROUTE.

THE BRILLIANT YOUNG TRAGEDIAN

FREDERICK PAULDING

SUPPORTED BY A POWERFUL COMPANY.

Under the Management of

MR. FRANK LAWLOR.

Pronounced by press and public every where the coming

Tragedian of America.

ROUTE: Montgomery, Ala., 10; Macon, Ga., 11; Atlanta, 12; Rome, 13; Knoxville, Tenn., 14; Grand Opera House, Cincinnati, O., one week, commencing April 19. Address SIMMONDS & BROWN, 363 Broadway, New York.

THE NEW YORK CRITERION COMEDY CO.

J. GOSCHKE. Manager. F. F. MACKAY. Sole Director of Stage Dept.

Pronounced by both the Press and Public THE BEST AND MOST PERFECT COMPANY now traveling.

SECOND SEASON, 1879-80.

It may be stated at the outset that they proved worthy of the reputation which has preceded them, and even without so good a comedy as Our Daughters would have scored an instant success by reason of the general excellence of their performance.—NEW YORK HERALD.

Certainly no other organization of equal merit in the field of light comedy is now upon the road.—CHICAGO TIMES.

The best comedy combination in America—DETROIT FREE PRESS.

The most attractive performance of the week by the New York Criterion Comedy Company, in our view, was *Peaske*. It was running straight of fun, and contains more witty dialogue, no less than comic situations, than any play written for many years. And it was correspondingly enjoyed. It is something cheerful and exhilarating to hear an audience on the continuous roar, and especially at and with what is decent in sentiment and incident. Such were the audiences the latter half of the week. The New York Criterion Comedy is an excellent organization. All the leading parts were given with cleverness, clearness and accuracy.—BOSTON JOURNAL.

Address all communications to J. GOSCHKE, Room 7, Steinway Hall, N. Y.

CONCERT SEASON 1879-80.

The undersigned are prepared to arrange concerts during the approaching season, making engagements of single artists, and forming companies and combinations. Estimates supplied, programmes, circulars and theatrical printing arranged and forwarded, and all details of the concert business carefully and promptly seen to. Under a special authorization to act in their behalf, engagements will be made with the following artists:

Sopranos: Mrs. Anna Granger-Dow, Gertrude Franklin, Henrietta Beebe; Contraltos: Emily Wynant, Antonia Henne; Tenors: W. Courtney, Ch. Fritsch, Theodore J. Toedt; Baritone: Franz Remmert, Signor Severo Strini, Fred Steins; Instrumental Virtuosi: Senior Dias Albertini, violin virtuoso; J. Levy, cornet virtuoso; Harpists: Maude Morgan, Miss Chatterton Bohrer; Pianists: Franz Rummel, S. B. Mills, W. H. Sherwood, W. F. Mills, Florence Copleston Mme. Constance Howard; Accompanists: E. Arramonte, Max Liebling, E. Dulcken, Carlberg's Symphony Orchestra, G. Carlberg, Conductor.

Telegrams and letters (prepaid) promptly answered; correspondence with lyricum committees, literary bureaus and managers solicited.

F. A. SCHWAB, JOHN LAVINE, Room 7, Steinway Hall, N. Y.

W. C. MITCHELL'S PLEASURE PARTY

In the romantic, musical extravaganza of

OUR GOBLINS

OR, FUS ON THE RHINE IN GERMANY.

By Mr. WILLIAM GILL, author of the burlesques of *BAHNS IN THE WOOD*, *HORRORS*, *MAGICSLIPPER*, Etc. Etc. Music by Mr. George Loesch.



## EMMA ABBOTT GRAND ENGLISH OPERA COMPANY.

THE ENTHUSIASM OF THE PUBLIC, THE  
BOX-OFFICE RECEIPTS,  
AND  
THE UNINTERRUPTED SUCCESSES,  
PROVE THAT EMMA ABBOTT'S GRAND  
LYRIC COMBINATION

Is the Most Successful  
OPERATIC ORGANIZATION IN  
AMERICA.

REORGANIZING FOR SEASON 1880-81.

All applicants please address by letter,  
E. I. WETHERELL,  
25 Broad Street, New York City.

### PHENOMENAL SUCCESS!

STARRING TOUR OF THE  
Distinguished and Beautiful Virginian, Miss  
**AGNES HERNDON,**  
Supported by her superior Dramatic Co.

"The voice and grandeur of a Charlotte  
Cushman."—RICHMOND DISPATCH.  
"A short time will prove Agnes Herndon to  
be one of the greatest actresses on the Ameri-  
can stage."—ST. LOUIS REPUBLICAN.

For dates and terms apply  
12 UNION SQUARE, New York.

### TO MANAGERS.

The undersigned hereby gives notice that  
he will be in New York City on and after  
APRIL 12, 1880, when the  
"ELECTRIC SUCCESS,"

### MY PARTNER,

will be reproduced at the

Union Square Theatre,  
and that he ALONE through the medium of his  
business manager, Mr. F. B. BOWERS, will  
then and thereafter fill time and make terms  
for ALDRICH & FAIRBANKS, and the above at-  
traction for the ensuing season of 1880-81.  
Address until further notice, care UNION  
SQUARE THEATRE. LOUIS ALDRICH.

### GREAT SUCCESS!

## JEDEDIAH & MARGERY BASSETT

In BRIC-A-BRAC.

EN ROUTE.

Bloomfield, March 25, 26. Philadelphia, one  
week.

### STANDARD THEATRE.

THE FIRST APPEARANCE OF

## MISS ANNIE PIXLEY

PRONOUNCED BY THE NEW YORK PRESS A COM-  
PLETE SUCCESS!

A CHORUS OF COMMENDATION

Has greeted her play.

The Child of the Sierras.

Supported by the  
J. E. McDONOUGH AND ROBERT FULFORD  
COMBINATION.

## FRENCH'S ENGLISH OPERA COMPY.

The Manager of French's English Opera  
Company takes pleasure in announcing that  
he has arranged for the production of the  
brilliant Lyric Comedy, entitled

THE VERY MERRY MARINER,

by Sydney Rosenfeld, Esq., being a most de-  
lightfully original fantasy, with entirely new  
features, and introducing all the charming  
music of Genere's famous opera, as printed  
and published under the title of

DER SEECADET.

To be performed in all the principal Cities of  
the United States by

Miss FLORENCE ELLIS, Prima Donna,  
as the Very Merry Mariner,  
Miss HENRIETTA SENNACH, Soprano,  
Miss MARION BERNARD, Contralto,  
Mr. EUGENE CLARK, Tenor,  
Mr. HERBERT B. ARCHER, Baritone,  
Mr. W. I. SHEA, Buffo.  
Supported by a Fine Company of Comedians  
and Singers and Powerful Chorus.  
JOHN B. FRENCH, Proprietor,  
H. W. ELLIS, Stage Manager,  
WILLIAM EDINGS, Manager,  
SIGNOR G. OPERI, Conductor.  
Boston, March 22; thence Philadelphia, Bal-  
timore, Washington, &c.  
Permanent address: JOHN B. FRENCH,  
128 Broadway, New York City

### TO THE PROFESSION.

THE UNITED STATES HOTEL, TRENTON, N. J.

Has been kept through the past Session of  
the Legislature especially for the accommo-  
dation of Theatrical Troupes. Now that the  
Legislature has adjourned and other houses  
have plenty of spare room, it is hoped the  
UNITED STATES will not be forgotten. Ac-  
commodations first class and rates low.  
J. H. CUTLER, Proprietor.

## THE GREAT THEATRICAL HOUSE BLOOMS'

Nos. 338 and 340 BOWERY, NEW YORK CITY.

LIKE PHOENIX RISEN FROM HIS ASHES, OUR THEATRICAL  
DEPARTMENT IS AGAIN IN FULL  
BLOOM.

And shows no traces of the late fire at our establishment, except that a great many excellent  
bargains of slightly damaged goods are selling off regardless of cost or value.  
We are now in constant receipt of LATEST PARISIAN NOVELTIES in stage wear, and  
are better enabled than ever to supply the most minute wants for either male or female  
characters in the profession.

OUR THEATRICAL COSTUMING AND DRESSMAKING  
IS THE MOST COMPLETE IN THE COUNTRY.

stands without a rival as regards correct styles, perfection in fit and finish, REASONABLE-  
NESS and punctuality.

COSTUMES MADE IN 24 HOURS IN CASES OF NECESSITY.  
SPECIAL INDUCEMENTS TO THEATRICAL MANAGERS.

New shades of Velvets, Satins, Silks, Brocaded Satins, Gold and Silver-Embroidered  
Fabrics, Laces, Fringes, Spangles, Gold, Silver and Floral Dress Trimmings, richly embro-  
dered in natural colors. Wigs, Beards, Hats, Shoes, Symmetricals, Tights, Shirts, Trunks, etc.,  
etc. OUR ILLUSTRATED CATALOGUE SENT FREE ON APPLICATION.

ATHLETIC AND AQUATIC OUTFITS.

LOWEST PRICES IN THE COUNTRY.

BLOOMS, 338 and 340 BOWERY, between Bond and Great Jones Streets.

## THE LATEST GRAND SUCCESS!

EVERYWHERE ENGAGED TO RETURN ON BETTER TERMS.

## W. C. MITCHELL'S PLEASURE PARTY, OUR GOBLINS;

Or, Fun on the Rhine in Germany.

Written by MR. WILLIAM GILL, author of Babes in the Wood, Horrors, Magic Slipper,  
Etc., Etc., Etc.

This Company is composed of the following brilliant and popular artists:

MR. CHARLES H. DREW, MISS AMY GORDON, MR.

WILLIAM GILL, MISS ELINOR DEERING, MR.

FRANCIS WILSON, MR. CLARKE SIDMAN.

## HOUSES PACKED TO THE DOORS IN CINCINNATI NIGHTLY.

Unsolicited notices by the Enquirer, Commercial, Times, Gazette, etc., of March 23, 1880:

### NOTICES OF THE PRESS.

HECK'S OPERA HOUSE.—Mitchell's Pleas-  
ure Party, a jolly company of fine comedians,  
made their first appearance at Heck's last  
evening in an extravaganza called Our Gob-  
lins, before an audience that packed the the-  
atre to almost suffocation. The company made  
the biggest, most genuine hit of any that have  
appeared in this house since it has been a  
theatre, and this is saying a good deal, as, this  
season especially, some fine attractions have  
filled time at this house. The company com-  
prises Wm. Gill, the well-known comedian,  
for several seasons the stage manager of the  
Colville Company; Charles Drew, a Cincin-  
nati boy, an excellent vocalist and actor;  
Frank Wilson, at one time of the famous team  
of Mackin and Wilson, but who has for several  
seasons been on the legitimate stage, and is  
one of the rising young actors of the day;  
Elinor Deering, a charming lady, as well as  
actress and singer, and last, though far from  
least, Amy Gordon, a young, beautiful and  
highly accomplished artiste, whose voice  
would do credit to any company.

The fun commences at the rising of the cur-  
tain, and it continues till the tag of the piece.  
In addition to any amount of lively popular  
music of the day, solos and concerted pieces  
are introduced, which are magnificently ren-  
dered. The play and the company are after  
the style of the famous Salisbury Trouba-  
dours, and we have no hesitancy in pronounc-  
ing them fully as good if not a superior organi-  
zation. There has not been an entertainment  
in our city this season that gave any better  
satisfaction than did Mitchell's Pleasure Party  
last night, in the shape of the extravaganza  
Our Gobblins. It is a lyrical burlesque after the  
style of those given by the Troubadours and  
Pulman Tourists, and is certainly equal if  
not superior to either of them. The roles are  
taken by William Gill, formerly leading com-  
edian of the Colville Company; Charles H.  
Drew, the well-known tenor; Francis Wilson,  
a good burlesque actor and singer; Elinor  
Deering, a neat actress and singer, now suf-  
fering from cold, and Miss Amy Gordon, a  
charming vocalist. Through the medium of  
a vision the characters are made to illustrate  
life on the Rhine (in Germany, not Cincinnati)  
seven centuries ago, as well as at the present  
time. The idea is unique and well carried  
out. The scenery is very handsome. The  
house was crowded last evening, and a big  
week is of course assured.—CINCINNATI COM-  
MERCIAL, March 23.

FOR DATES ADDRESS AS PER ROUTE.

W. C. MITCHELL, Sole Manager.

## 1880 TONY PASTOR'S NEW COMPANY 1880 THE LARGEST TROUPE

COMPOSED ENTIRELY OF ARTISTS EVER ORGANIZED IN ONE ENTERTAINMENT.

### TONY PASTOR'S SPECIALTY TROUPE AND TONY PASTOR'S BURLESQUE GO WEST

The most positive novelty extant,  
THE FOUR ECCENTRICS,  
Perry, Magrew, Curly and Hughes.  
MISS LENA TETTENBORN,  
Versatile Actress and Cultured Vocalist.  
HARRY AND JOHN KERNELL,  
North of Ireland Dialect Comedians.  
BRYANT AND HOY,  
in their Musical and Ethiopian Comedy, intro-  
ducing Solos.  
MISS FLORA MOORE,  
The Greatest Jubilee Singer on the Stage.  
TONY PASTOR, Sole Proprietor.

THE FOUR ST. FELIX SISTERS,  
Henrietta, Clementina, Leonora and Charlotte.  
FANNIE BEANE & CHARLES GILDAY,  
Minnie and Lena French.  
THE THREE TWIN SISTERS,  
Minnie and Lena French.  
THE THREE RANKINS,  
William, Karl and Richard.  
CHARLES DIAMOND,  
The Original and Famous Milanese Minstrel.  
BONNIE RANNELLS,  
who is today the best living Dutch Comedian.  
HARRY S. SANDERSON, Manager.

### HAROLD LEIGH.

COMEDIAN AND TENOR.

WITH PERLEY'S MERRYMAKERS.

Disengaged for Season 1880-81.

Address care C. R. GARDNER,  
12 Union Square, N. Y.

### GERTIE GRANVILLE,

PRINCIPAL SOUBRETTE.

WITH THE TRAGEDIANS OF KALAMAZOO.

EN ROUTE.

## J. H. HAVERLY'S AMUSEMENT ENTERPRISES.

HAVERLY'S FOURTEENTH STREET  
THEATRE, Corner Sixth Avenue and 14th  
Street, New York.  
J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S BROOKLYN THEATRE,  
Cor. Johnson and Washington Sts.  
J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S JUVENILE OPERA CO.  
J. H. HAVERLY, Proprietor.

HAVERLY'S UNITED MASTODON MIN-  
STRELS.  
J. H. HAVERLY, Proprietor.

HAVERLY'S FIFTH AVE. THEATRE,  
Broadway and 28th Street, New York. Will  
open September 1, with  
J. H. HAVERLY, Proprietor and Manager.

HAVERLY'S THEATRE, CHICAGO,  
Cor. Dearborn and Monroe Sts., Chicago, Ill.  
J. H. HAVERLY, Proprietor & Manager.

HAVERLY'S COLORED GEORGIA MIN-  
STRELS.  
J. H. HAVERLY, Proprietor.

HAVERLY'S CHICAGO CHURCH CHOIR  
FINAFORE CO. J. H. HAVERLY, Proprietor.

Also controlling, at all times, a large additional number of Leading Attractions, and always  
ready to negotiate with Grand Opera, Stars (with or without company), Combinations and  
Amusement Enterprises generally.

## THE "ALL STAR" TROUPE.

THE LARGEST LEGITIMATE MINSTREL COMPANY IN THE WORLD.

THE PIONEERS OF MASTODONIC AMUSEMENTS.

## HAVERLY'S UNITED MASTODON MINSTRELS.

J. H. HAVERLY, Proprietor. WM. FOOTE, Manager.

## THE BIGGEST AND BEST IN THE WORLD.

EVERY NIGHT AND SATURDAY MATINEE, AT

NIBLO'S GARDEN THEATRE, NEW YORK,

Under the personal supervision of J. H. HAVERLY, Proprietor.

## NOTICE TO APPLICANTS FOR ENGAGEMENTS.

PROFESSIONALS who have not received replies to communications are requested to  
write again, giving PERMANENT address. ALL AMATEURS will please accept TEN days'  
silence as a negative.

N. B.—All communications relative to the MASTODONS should be addressed to

WILLIAM FOOTE, Manager,

Haverly's Mastodon Minstrels, Niblo's Garden Theatre.

VENI! VIDI! VICI!

## BUFFALO BILL COMBINATION.

TAKING BOSTON BY STORM.

THE HUB ENTHUSIASTIC. TWENTY THOUSAND PEOPLE IN ONE WEEK

ATTENDED THE HOWARD ATHENAEUM TO SEE

## BUFFALO BILL AND HIS COMBINATION OF STARS

In the thrilling melodrama, KNIGHT OF THE PLAINS.

Ingraham's new drama, BUFFALO BILL AT BAY; or, The Pearl of the Prairie.

A Tremendous Hit!

ROUTE FOR THREE WEEKS, THE NEW ENGLAND STATES.

## GREAT SUCCESS OF THE TRAGEDIANS OF KALAMAZOO.

The Press of Montreal Unanimously Endorse Them.

ACADEMY OF MUSIC.—The Kalamazoo Tragedians appeared again last night, and will play  
each night during the remainder of the week. Their performance still continues to please,  
judging from the liberal applause bestowed nightly, and the engagement will doubtless  
prove a success. Gertie Granville made a decided hit, and proved one of the principal fea-  
tures.

Screams of Laughter Attest their Strength.

The Manager of the TRAGEDIANS OF KALAMAZOO takes pleasure in announcing the fol-  
lowing famous list of the plans:

LOUISE DEMPSEY, NELLIE LARKELLE, CLARA MOORE, JOHN FOSTER,  
CHARLES T. ELLIS, ALONZO SCHWARTZ, AUGUSTUS J. BRUNO,  
AND GERTIE GRANVILLE.

The most vigorously original and violently attractive medley of mirth ever brought  
before the public.

The Public is warned in time that although this entertainment is not  
A CIRCUS IN SCHOOL; it comes nearer being a MENAGERIE OUT OF SCHOOL  
than anything yet presented in dramatic form.

The TRAGEDIANS appear in a three-act musical conceit, entitled

## OUR SCHOOL DAYS

Or, Boys and Girls Again, ("You've been there yourself.")

Illustrated by

THE SMARTEST CLASS OF BOYS AND GIRLS IN THE SCHOOL.

THE TRAGEDIANS as now presented to the public in its entirety forms a combination of  
dramas and comedy strength which FINDS NO PARALLEL IN THE AMERICAN CONTINENT.

### JARRETT & RICE'S.

HENRY C. JARRETT. EDWARD E. RICE.

NEW DEPARTURE.

THE NOVEL MUSICAL COMEDY-ODDITY

In three Acts, entitled

FUN

ON THE

## BRISTOL;

OR,

A Night on the Sound.

With a large and powerful Coterie of

DRAMATIC AND MUSICAL ARTISTS.

JOHN F. SHERIDAN, The Play is replete

HENRY SAVILLE, with

WM. COUETHWRIGHT, Comic Situations,

MARK SMITH, Ludiicrous

MYRON CARICE, Perplexities,

FRANK TANSWILL, Mirthful Music, and

O. B. GOLDSMITH, BEAUTIFUL SCENERY.

ALICIA JORDAN, The whole present-

AGNES HALLOCK, ing two hours and a

MARION FISKE, half of pleasurable en-

ESTELLE CLAYTON, joyment and contin-

TIME FILLED FOR THIS SEASON.

Address all business communications for

the present,

JARRETT & RICE,

Standard Theatre.

H. F. DIXEY.

COMEDIAN AND TENOR.

SECOND SEASON WITH THE BOSTON

IDEAL OPERA COMPANY.

### WEATHERSBY-GOODWIN

## FROLIQUES.

THE CARDINAL SUCCESS OF THE SEASON

COMPRISING

ELIZA WEATHERSBY

AND

N. C. GOODWIN, JR.

Supported by a Special Comedy and Operatic  
Coterie.

1879 AUGMENTED AND PERFECTED FOR 1880

Engagements now closed for Brooklyn, Bos-  
ton, Chicago and other centres.

Address J. E. WARNER,

Business Manager,

13 W. 9th Street, N. Y.

## ARABIAN NIGHT COMBINATION.

MISS CARLOTTA EVELYN AND MR.

E. F. THORNE,

WITH SELECTED COMPANY.

Under the management of GEO. H. CASSIDY.

Time all filled to May 15.